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METAL HAMMER

August 21th 1989
THE INTERNATIONAL HARD ROCK & HEAVY METAL MAGAZINE

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Motörhead
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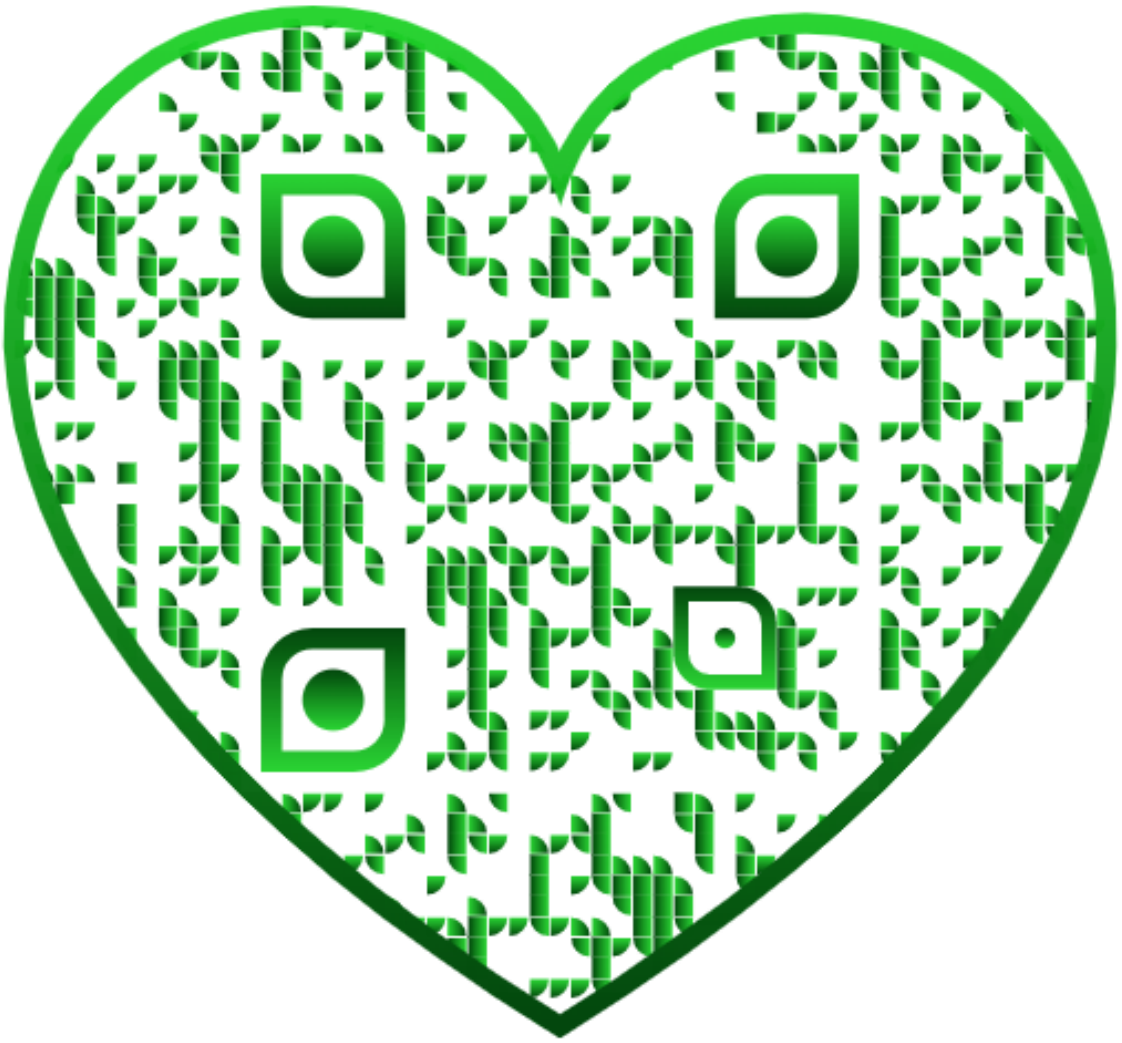

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CONTENTS

HEAVY STORIES!

MÖTLEY CRUE
From 'Shout At The Devil' to 'Dr.Feelgood', Jodi Summers charts the Mötley marathon 12

AXXIS
Probe into the Gothic German band signed to EMI 16

SILENT RAGE
Gene Simmons favourite new US combo 18

DIO
Ronnie James Dio unveils his new 17 year old British guitarist 20

ANVIL
Lips tells how Anvil were pioneers of thrash 27

STEVE STEVENS
Billy Idol's ex-guitarist goes solo 29

DIRTY LOOKS
Great new rock band come clean 30

BAD ENGLISH
Cor Blimey Guv'nor, they don't 'alf rabbit and pork 32

MOTÖRHEAD
Mark Day in conversation with Lemmy. It's a mighty good 12-page Rock Special on the history of Motörhead! . . 45

HELLOWEEN
How Helloween went sight seeing in Japan 76

GANG GREEN
Getting older...Budweiser! John Duke says the band are lager than life 81

WOLFSBANE
Down to earth with a good old British band from Tamworth. Mark Day reports on the horrors of 'Bum burner death' 82

RAGE
Find out about their 'Secrets In A Weird World' 85

SODOM
Heavily criticised, the silly Sodoms defend their right to party 86

MEGA MEGA
Huge in depth interview with Brad Gillis of Night Ranger, slashed to ribbons . . . 89

TRUST
Return of one of metal's most influential bands 90

TORINO
The 'Rock It'boys introduced their new singer Tony O'Hara 99

DECADENCE WITHIN
Hard Core probe 98

POWER AND LIGHT
No this isn't about privatising the electricity industry, it's a special on the development of PA and stage lighting 102

REGULAR FEATURES

EDITORIAL
Come Dancing 4

NEWS
Kiss, Fish, Mötley Crue, Ian Gillan and more 6

COMPETITION
Win 'Protect The Innocent'albums 10

METAL SHOTS
Phantom Blue 24

OWN WORDS
Testament 26

VINYL ATTACK
Black Sabbath 29

LOADSALETTERS
From you to us 34

SOUNDCHECK
King Diamond wins 36

ALBUMS
In depth reviews of the latest albums . . 38

METAL TECH
Tim Oakes reports from the British music fair 7

BAILEY BROS 72

FORGOTTEN JEWELS
Rock Retro City 74

STUDIO REPORT
London 80

LIVES
Metallica, Cult, W.A.S.P, Accept, Metal Church, New York Music Seminar 92

HM WORLDWIDE
Viking, Ya Ya Choral, Milk Monitors and more 100

BACKSTABBER
Izzy here? No, he's gone home 106

POSTERS:

DORO **TESTAMENT**

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EDITORIAL
WOT, NO DANCING?

Have you ever stepped back at a concert and noticed what the audience are doing? Or rather NOT doing. They may be punching air, emitting whoops, playing imaginary guitars, shaking their hair or headbanging. They may even be standing in the back rows grumbling. But they sure as hell won't be dancing!

DANCING you shout in scorn? Well, all other forms of music have their accompanying dances, whether punk's pogo or rap's break dancing. Acid house, disco, all have their balletic movements, wedded to the music. Indeed far back in history rock and roll was itself originally a dance. But Heavy Metal and rock in general seem entirely devoid of recogniseable dance steps to suit the music. Not that I am a great dance fan in particular. I have attempted to dance at various stages in my career, usually with singular lack of success. For example I have tried the samba, the quickstep, the foxtrot, a rather ungainly waltz and an extremely erratic mambo. My one attempt at country dancing resulted in utter chaos on the dance floor, and audible jeers from spectators. Nevertheless I have bravely attempoted such crazes as the little known Slosh, the Twist, and even the Mick Jagger boogaloo. For someone so poor at dancing, my life seems to have been one long round of agonising attempts at doing The Locomotion and The Frug.

So why should heavy metal fans concern themselves with such matters? Well I am a firm believer in the therapeutic powers of communal dancing. No matter that my legs and feet in dancing mode would be more suited to trampling grapes in a vinyard. Dancing is synonymous with a good time, and just imagine, if there was a dance for metallists and thrash fans, there would be a viable alternative to simply standing still, and craning the neck to see the lead guitarist's navel.

There was a routine that Status Quo fans used to do,a while back, involving gyrating the shoulders and giving a thumbs up and various other highly suspect gesticulations. This resembled the dance of the Hells Angels but I was never keen on it. I suppose one big problem that prevents dancing in the formal sense is the sheer lack of space in a crowded concert hall, not to mention the attentions of over zealous security men.

CRUSHED

My ballet expert Maria Pavlova complains that when she tried dancing at Castle Donington's Monsters Of Rock festival: *"I was crushed between several very large, hairy rock fans, and it was extremely unpleasant and impossible to move. The only direction left to go was up. I suppose that's where the pogo came from!"*

The crush of the crowd and restrictions on movement in general probably helps contribute to the sense of frustration and boredom that invariably leads to can throwing and other anti-social behaviour at big concerts. It's true that stage diving and slam dancing are now an integral part of the thrash and metal scene, but not everyone is brave enough to undergo the physical dangers of these essentially violent activities.

There must be a new dance created for concert goers. I'm not advocating that we do the Mambo to Maiden, the Gavotte to Guns n'Roses, or the Polka to Poison. Nor even would I suggest we do the Czardasch to Saxon or the Morris Dance to Manowar. BUT - if some choreographer could devise a reasonably simple but effective series of steps to high speed molten metal, then audiences everywhere need never slump into apathy again. I have asked my ballet expert for advice in these matters and she suggests the 'Kick Hop'. How does it go? *"You kick someone - and they hop."*. Well that doesn't sound too hot, and it could lead to outbreaks of communal rioting. Howabout the Megadeth Quadrille? (A dance of my own devising). This would involve six partners standing face to face in a square. The first person leads off with his or her right foot, bows to the the partner, and then leaps elegantly across the floor, emitting the cry 'Walla walla catsmeat!'

The opposite number, bends at the knee, takes three steps backwards, raises his right leg and slaps his thigh, while downing a litre of Bavarian beer. All partners then cross the floor and entangle their arms and legs. They spend the next half hour or so, trying to free themselves, amidst hoots of laughter.

We shall watch forthcoming events with great interest to see if this catches on. If it proves too complicated then simply try the Tankard Tap Dance, a rattling explosion of nifty footwork. The more adventurous may care to try an aerial ballet to the music of Bon Jovi. This would involve, like Jon himself, flying on wires over the heads of the audience. As a rhythmic interpretation of Swan Lake it would look highly impressive but may involve participants in considerable financial outlay for the purchase of many yards of steel wire, cable drums and winches. Cost of hiring ground engineers and medical teams must also be taken into consideration.

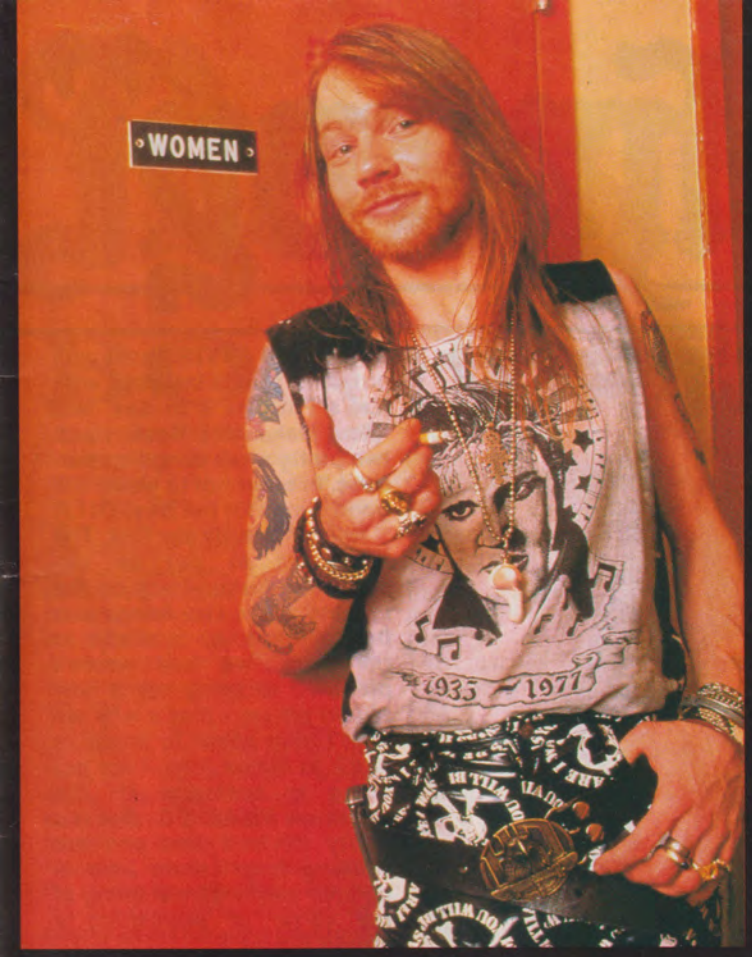
If truth be known only the wealthiest of fans should consider this option. A cheaper alternative would be a cut-price Testament Tango, with no outlay on special shoes or costly lessons. Briefly the partners enter the spirit of thrash by dashing their ankles together and spinning round in ever decreasing circles. Followers of such bands as Metallica or Kreator may which to try out variations of the old Sixties 'Idiot Dance 'entailing frenetic shaking over every loose limb of the body, with eyes crossed and out of focus, and tongue lolling. Participants can only manage this in short bursts.

Searching further afield, I have heard of an extremely complex Saraband devised by North German motor cycle gangs, usually danced to the music of Obituary, in which some forty different foot, arm and leg movements are utilised in a sequence which must be rigidly adhered upon pain of being drummed out of the fraternity.

Another recent innovation is the Hardcore Sub Pop Acid House Death Thrash sabre dance. But don't look at me.

You'll have to work that one out for yourselves. I'd advise you hot foot it to the nearest dance school for metal heads, or in my case, the nearest pub. See you all, next issue.

Chris Welch



Some Guys Have All The Luck . . . (Axl Rose take a peek . . . not a leak!)

Pics.: Paul Natkin

''Hot & Heavy''

KISS GET HOT!

Los Angeles.
Exclusive
Those who are still convinced that Paul Stanley's solo tour is another piece of evidence that Kiss are kicking the bucket pretty soon, are now proved completely wrong! The new album by New York's finest will be released during the first week in October and it will definitely be called **HOT IN THE SHADE** and not **CRIME AND PASSION** as has been rumoured. *'' The recordings are pretty excellent''* said Paul Stanley when I asked him how things were so far. *'' To my mind this is the best album we've made for the last ten years. Pure Rock'n Roll. We neither tried to be too smooth nor too heavy.. We didn't stick to any rules - just went into the studio with the intention to record a really good album. And I'm telling you, the thing is damn good. For us it's the first time that we put 14 tracks on one album; so people will really get something for their money - not just 14 songs, but 14 excellent songs! This will be a record with more than an hour's music on it, some good 70 (!) minutes. ''*
Gene Simmons told us recently in an interview that the new Kiss LP will go down a bit like the old classic **ROCK'N'ROLL OVER**.
'' You can take that for face value. We decided not to record anything that's not natural. It's too easy to play the game according to their rules and make commercial music. On the other side it's damn easy to play some stuff that's just heavy. None of the two directions is really honest. The best thing is you just walk into the studio and do whatever you feel you have to do. Real Rock'n Roll has to be induced by instinct. I suppose this album is particularily good, because we didn't think to much about what was right or wrong. We just played. And that's the very reason why we didn't go into a big studio. We met someone who produces demo tapes and decided to use his studio, in order to get back to our roots... tough it! ''
And this is what the songs are called: *'' 'Hide Your Heart', 'Rise To It', 'Betrayed', 'The Street Giveth And The Street Taketh Away', 'Silver Spoon', 'King of Hearts', 'Boomerang', 'You love Me To Hate You', 'Forever', 'Love Is Like A Slap In The Face', 'Read My Body', 'Prisoner Of Love' ''* and '' 'Somewhere Between Heaven And Hell' ''
'' Did we forget anything ? There is another song called 'Rotten To The Core', which will definitely be not on the album, but we shouldn't forget the B-side of the first single by any means. Eric Carr wrote a song called 'Little Caesar' which will on the back of the first single. We don't know which song to take for that. See, you can actually say that our biggest problem is that we have too many good songs. ''

Pic.: George Chin

*Does that mean you would call **CRAZY NIGHTS**, an album that was planned in detail, a mistake now that you are back to the 'just-make-it' attitude ?*
'' A mistake ? Man, we are talking a number three hit in the British charts and one and a half million sold records. I wouldn't call that a mistake. But...yes, I know what you mean. The album differed a lot compared to our other records. I am still pretty sure that our first albums were our best, regarding style and line. You can actually say that we are making a big step backwards with our new material.''
It looks like you selected for the compilation SMASHES, THRASHES & HITS, that came out at the end of last year, with 'Let's Put The X In Sex' and '(You Make Me) Rock Hard' two pretty weak songs on purpose, in order not to waste the good songs for the Best-Of LP.
'' You can't really say that. The idea was to put an unpublished bonus-track on the LP, and these two songs just happenend to be availiable at the time. We just weren't prepared to bring out a new studio album - that's why we didn't have some 30 songs in stock to chose from. I am not going to apologize for the tracks on SMASHES...But it's pretty obvious that you are working much more intense on your own material being at the verge of publishing a studio album.''
Paul started to work on the new album after he finished his solo-tour and came together with 'a couple of friends'.*'' That was some four month ago. I was writing eight different songs and seven of them are on the album. How many songs did Gene write ? I don't know. The difference between Gene and myself is that he is writing more songs, because he likes it. He has an extraordinary output first of all and then he decides later on what actually fits our standards. I can't do that. Once I don't like a song I stop working on it. Everybody has got it's own style and it works out fine that way..''.*
***HOT IN THE SHADE** will be produced by Paul and Gene again, but not because they weren't satisfied with Ron Nevison who produced **CRAZY NIGHTS**.*
'' A producer you respect tells you what's right or wrong straight away. He is interpreting your music one way or the other. When I give Ron the material these days he just smiles and says, you boys are going to make it easy for me. The most important discovery we got out of our work with Ron was, that we could have done that on our own as well. At last we produced a lot of our albums on our own and I can tell you, we did always well with our own productions.''

News

THE METAL HAMMER NEWSLINE

BONFIRE

Los Angeles: The German Rockers Bonfire who recently recorded their latest album POINT BLACK in New York and their founding member Hans Ziller (guitar) will be on seperate ways in the future. According to a statement issued by the Bonfire mangament, musical and personal differences in the band escalated to an extent where a constructive, creative and coordinated cooperation could no longer be ensured.

"There's no doubt, that Hans did a lot for the band", said bassist Jörg Deisinger. "But we came to a point where the best for both sides seemed to be a final and most of all friendly seperation."

Manager Mario Mendrzycki gave the following comment: "We are regarding the split as necessary and fair and we are not going to wash our dirty linen in public, as unfortunately a lot of people do. Bonfire and myself are wishing Hans the very best for his future."

There's no replacement for Hans at the moment. Bonfire will therefore continue to play in the following lineup: Claus Lessmann (vocals), Jörg Deisinger (bass), Angel Schleifer (guitar) and Edgar Patrick (drums). The first single-extract of POINT BLACK (released Sept. 25th) will be the track 'Hard On Me' which is supposed to come out on August 28th. The corresponding video was recorded by Jean Pellerin (Def Leppard, Poison, Ozzy Osbourne, Dokken etc.) during the first two weeks of August in Los Angeles. The LP will include apart from 'Hard On Me', the following additional tracks: '20th Century Youth Patrol', 'Bang Down The Door', 'You're Back', 'Look Of Love', 'Never Surrender', 'Gimmie Some', 'Why Is It Ever Enough', 'The Price Of Loving You', 'Tony's Roulette', 'Waste No Time', 'Who Is Fooling Who', and 'Freedom Is My Belief'. Bonfire will be on an extended tour through Europe from Sept. 1st.

pic.: Ebet Roberts

Burned Out

New York. Thanks to the keen nose of their tour manager, the japanese rockers E-Z-O are still alive. He smelled smoke in the bus and asked the driver to stop immediately. He got the quartet out of the bus when the flames were already blazing out of the engine. The damage recorded amounts to some $95.000.

We are just wondering whether all this extravagance is justified just to get their new album FIRE FIRE into the news.

AC/DC CURRENT NEWS

It is hoped that AC/DC will be releasing a live album based on tapes recorded during their 1988 'Blow Up Your Video' tour, which will be produced by Harry Vanda and George Young. A studio album is also planned.

BALAAM AND THE ANGEL

Balaam emerge from five months in the studio recording their forthcoming new album, tentatively titled 'Days Of Madness' to preview the new songs in a three night stint at London's Marquee in September. (See Tour pages for details)

TRIXTER

MCA, in cooperation with Mechanic Records has signed New Jersey based 'Trixter' to a worldwide recording contract. This now brings the MCA/Mechanic roster to a total of four artists including Bang Tango, Voivod and Dream Theatre.

Trixter is Stevie Brown (gtr), Pete Loran (vocals), Mark Scott (drums) and P.J. on bass. There have been no personnel changes since the band formed five years ago when the average bandmember's age was thirteen.

BON JOVI

To coincide with their headline appearance at Milton Keynes on August 19th, the NJ boys release a new single 'Lay Your Hands On Me' from the 'New Jersey' album. The 'B' side is a live version of 'Bad Medicine' recorded at Wembley in December '88. 'Lay Your Hands On me' will be available in four formats regular 7", 7" coloured vinyl, 12" and cassette single.

JUDAS PRIEST

Judas Priest get together in Spain, to start work on their next album this month (August) They will be writing material in readiness for a visit to the studios later this year. They are planning on an LP release date in April next year, to coincide with a Spring tour.

HEY HEY, IT'S DA RAMONES!

The Ramones return to the U.K. for a tour in October. The original New York punks will be opening at Leciester University on September 30, followed by dates at the Royal Court, Liverpool (October 1), Barrowlands, Glasgow (2), Mayfair, Newcastle (3), International, Manchester (4), University Leeds (6), Hummingbird, Birmingham (7), Studio, Bristol (8), Town and Country, London (9,10, and 11). The band's latest album is 'Brain Drain' released on Chrysalis.

WHITESNAKE'S ALIVE!

The new Whitesnake album is now expected to be released in November with a working title of 'Slip Of The Tongue'. The band has also recorded two old tunes 'Fool For Your Lovin' ' and 'We Wish You Well'. Glenn Hughes makes a guest appearance on backing tracks for the album, produced by Keith Olsen. A spokesman for the group told MH: *"We wouldn't expect the band to start touring until the New Year, and they will begin their tour in the States, before coming to the U.K."*.

THE ROTH TO COME

David Lee Roth is recording his new solo album (his third), in Los Angeles with producer Keith Olsen. Dave showcased his band in an LA club recently to show off new gutarist Rocket Richocet who replaced Steve Vai. Rocket has played with Cher, Steppenwolf, Black Rose and Ricky Lee Jones.

WELCOME ABOARD!

Top rock executive Gabby Hauke who has managed Accept and UDO for the past two years, has now relinquished these posts and has joined Metal Hammer as International Managing Editor, based in America.

pic.: Mark Weiss

ACE IN TROUBLE

Ace Frehley is due to release his fourth LP for Megaforce Atlantic called 'Trouble Walkin''. Line up on the album includes guest spots by one ex-Kiss men, drummer Peter Criss and drummer Eric Carr. Also on the album are John Regan (bass), Richie Scarlet (guitars), and Anton Fig (drum). Sandy Slavin, ex-Riot, plays drums and percussion on one of the tracks. Ex- The album is co-produced by Ace Frehley, John Regan and Eddie Kramer who did the band's first LP 'Frehley's Comet.'. 'Trouble Walkin' was recorded in New York at Beartracks and Northlake Studios and was mixed by Scott Mabuchi. Ace wrote most of the material with John and Richie and he sings all the tracks. The LP is scheduled for October release to coincide with a worldwide tour.

"Hot & Heavy" News

GILLAN ON PURPLE 'PLONKERS' SPLIT

"My Shock And Relief"

Ian Gillan has broken his silence, following the split with Deep Purple. The singer who was part of the reformation of the 'classic' Purple line up, which came back five years ago, was asked to quit the band last month. This they claimed was due to musical differences but was probably to do with Ian's extra Purple activities with his own band.

Says Ian: *"Initially I was disappointed over their reactions. But after the shock came an enormous feeling of relief and the realisation that I was at last free to put all my energy and concentration into my solo career"*

In collaboration with Australian producer Jimbo Barton, Ian has already written eight new tracks for an album projected for release later this year and described by manager Phil Banfield as *"original, uncompromising rock"* for which there are several record companies bidding for the rights. Ian stressed that his recent live dates under the guise of Garth Rockett and the Moonshiners was merely *"time fillers during the inevitably and interminable 18 month Purple recording sessions"* and are not indicative of his long term intentions for the a new band.

"Following completion of the album I intend to be back on the road in the early part of the New Year," says Ian. *"It will be New Year, New Band, New Album and a brand new start which I am thoroughly looking forward to, at last. References by Purple to 'musical differences' are just hog wash. I thought my days might be numbered when I publically referred to the manager as a 'dickhead' last year and repeated the statement to his face at a full band meeting a few months ago. I have completely severed my associations with Purple with the exception of Roger Glover who remains a long standing personal friend whith whom I have collaborated in the past and may in the future. As for the rest of the band, an association of over ten years and ten albums, you cannot help but have some regard for them - even if they do behave like a bunch of plonkers at times!"*

Manager Bruce Payne told MH that Deep Purple *"Didn't want to get involved in a slanging match with Ian."*. However the band are only days away from announcing their new singer.

BANDS ON THE RUN

The Screaming Marionettes are to headline at London's Marquee Club on August 26. Their single 'Christabel'will be released on SM Records on August 21. The MACC LADS who headline at The Opera On The Green, Shepherds Bush on August 21, have a new album due out on September 25 called 'From Beer To Etrnity'on the Hectic Hous label. Brighton Rock have a single out in late September and are due to tour the UK in October.

SECOND CHANCE

Pic.: Krasner/Trebnitz E.R.S.

New York. The swiss rockers China are busy working in New York on their second LP For almost half a year now. Temporarily refered to as SECOND CHANCE the record still has a working title only and is produced by Stefen Galfas (John Waite, Stryper, Saxon, Savantage, Onslaught a.s.o.).

The following ten songs will be on the album: '''Dead Lights', 'Animal Victim', 'Bitter Cold', 'Sign In The Sky', 'So Long', 'Don't Even Say Goodbye', 'In The Middle Od the night', 'Second Chance', 'Harder Than Hell''' and '''Won't Give Up'''.

The line-up of the band seems to be permanent now, after the group went through a time of vast personnell changes.The nucleus of the band Freddy Laurence (guitar), Claudio Matteo (guitar) and John Dommen (drums) was joined by the new bassist Brian Kofmehl and the new vocalist Patrick Mason (former Krokus a.a.).

MOTLEY CRÜE TO TOUR AT LAST!

The long awaited UK tour by America's most controversial and exciting rock band Motley Crüe has been announced. The band will play a short string of dates in November, following up the September release of their forthcoming album 'Dr.Feelgood.' The dates are as follows: Wembley Arena, London (November 1), NEC Birmingham (3 and 4), and Playhouse, Edinburgh (6).

For the first time Wembley Arena will allow part general admission downstairs, with standing room for fans, and the NEC Birmingham will also provide standing space. It will be the first time in three and half years that the Californian band will visit Britain.

It is expected that the support acts on the UK tour will be White Lion and Skid Row. Both bands will support at the London and Birmingham dates, while only Skid Row will support at Edinburgh. White Lion last played in the UK when they plaed three sell out shows at London's Marquee in early 1988. Skid Row sold a million copies of their debut 'Skid Row'album.

UK ROCKS OUT!

British rock bands will be raising money for victims of the Hillsborough stadium tragedy when they place a special show at Telford Arena on September 2. Among the bands set to appear are Jax, Larrikin, Trappazat, Treason, Bajjon, First Strike, Marshall Law, and The Grip.

Beacon Radio will be hosting the event and it is hoped to headline the show with major international act. The show starts at 12 noon and is promoted by Gina Walters of Promoter International, Telford.

DOGS ON THE PROWL

Dogs D'Amour have leapt into the national rock charts with their single 'Satellite Kid'at number 35 on the week of release. It marks a big break through for the band who have been battling for success for the past four years. Their LP 'Errol Flynn' out on China Records on September 18. This will be followed by a massive 35 date nationwide tour. Says manager Tony Bramwell: *"They'll be going from the Astoria to the Odeon Hammersmith with everywhere in between. They'll be supported by Underneath What and as this is their first major tour they are going to have a really great light show and back drops. It won't be quite Pink Floyd, but it'll be very well lit. The album is wonderful. It's gonna be like 1989's 'Exile On Main Street.'"*

Pic.: Didi Zill

Tracks on the album include 'Drunk Like Me,', 'Goddess From The Gutter,', 'Hurricane', 'Satellite Kid,''Errol Flynn', 'Plaentary Pied Piper', 'Princess Valium', 'Dogs Hair', 'Trail Of Tears', 'Ballad Of Jack', 'The Prettiest Girl In The World', and 'The Girl Behind The Glass.'

The Dogs, featuring their singer, the legendary Tyla, start their tour on September 27 at the Victoria Hall, Hanley.

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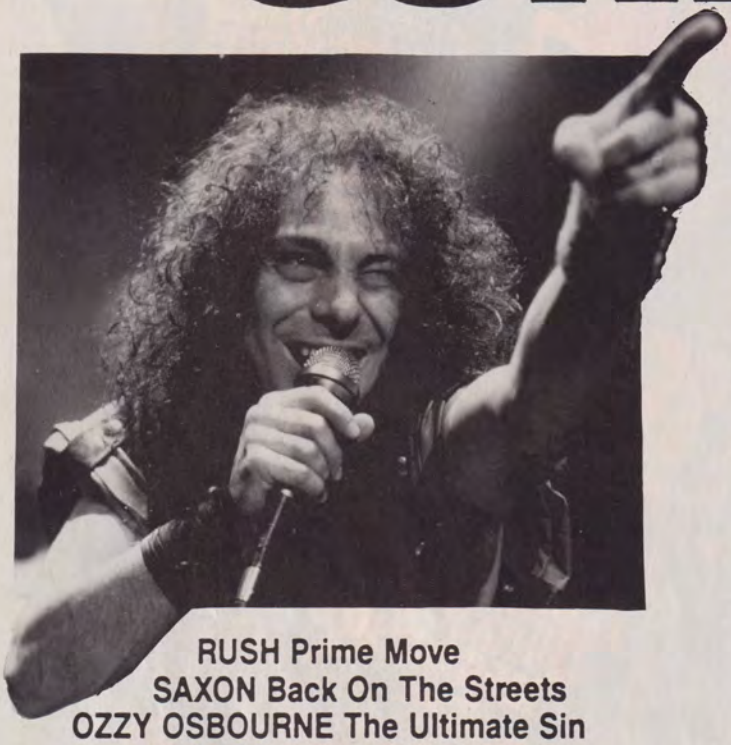

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25 PROTECT THE INNOCENT ALBUMS TO BE WON!

Ozzy Osbourne, Saxon, Rush, Kingdom Come, Deep Purple, Black Sabbath, Cinderella, Anthrax, and Megadeth! These are just some of the big names to be found on one of the hottest, most star packed compilation albums of the year. The album is called 'Protest The Innocent' and its a 30 track double LP, the first rock compilation from Telstar. A must for all rock fans it has been hailed as one of the most comprehensive collections ever offered and was the first heavy rock compilation to be extensively advertised on TV.

The material covers two decades of achievement and includes tracks from bands old and new. As well as Blue Oyster Cult, and the Scorpions, there are also songs from new outfits like Dream Theater, Tigertailz and Acid Reign.

The inner sleeve features pictures of each band together with sleeve notes by top rock writers including our own Val Potter.

We are giving away - YES GIVING AWAY - 25 of these double albums together with 25 CDs and T-shirts.You may win either an album or a CD, together with a T-shirt and all you have to do is answer the three simple questions below and complete the tie-breaker. But first, here is the complete track listing, so you know what you might be getting - if you get lucky!

NOW ANSWER THESE QUESTIONS

1. Most bands and artists on the album are British and American. Name the odd ones out and state their country of origin.

2. Which of the above bands has connections with the Pink Fairies. (The clue is to be found in this issue).

3. Which of the artists on the album's slogan was 'If it's too loud, you're too old!'

Tie Breaker. Write in no more than ten lines why you'd like this album for your collection.

Send your entries to **Protect The Innocent, Metal Hammer 59 Queens Gardens, London W2 3HF.** Don't forget to include your full name and address! **CLOSING DATE: September 4, 1989.**
The Editor's decision is final. No correspondence can be entered into.

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Mötley Crüe

'Staying Straight Is No Easy Task'

As the Eighties fade into the sea of time past, we give one good, hard stare at American rock and roll during the decade and realise that Mötley Crüe has been there from the start.

Granted in 1980 they were in their most formative stages. Frank Carlton Serafino Ferranno had only just started calling his young self Nikki Sixx and was still hanging around the group London. Tommy Lee was going by his Christian name, Tommy Bass, and gigging in Suite 19. Nonetheless, the Mötley Crüe concept was lurking in the furthest reaches of their craniums.

It was only moments before Nikki dropped out of London to pursue his fantasy, which he was then calling Christmas. He recruited Tommy Lee and together they found 'Loud, Rude, Aggressive Guitarist' Bob Deal through an ad in BAM magazine. Bob changed his name to Mick Mars and Christmas turned into Mötley Crüe. They coerced Vince Neil (nee Wharton) out of his Cheap Trick cover band, Rock Candy, and created a musical posturing that was a raucous amalgam of Kiss and the New York Dolls.

Little did these patent leather sleazebags who were playing the Starwood and calling themselves Mötley Crüe realise they would liberate the metal constraints of the '80s and set parent's souls afire with their determination to fulfil Ian Dury's proclamation of sex, n' drugs, n' rock n' roll. Unquestionably, no American band has fertilised more flowers with more adulation than Mötley Crüe.

"Mötley Crüe liberated metal. When they came out they opened the doors for everybody," comments the D'Molls Lizzy Valentine in homage. "Mötley Crüe were the major factor in bringing metal back into the spotlight again. 'Shout At The Devil' really turned metal into a commercially viable thing, it was really influential," respectfully observes House Of Lords' skinthrasher Ken Mary.

"Mötley Crüe opened up doors for everybody screaming, 'Let lose and do what you want to do, have your fun and don't hurt anybody!'" offers Skid Row's Scotty Hill.

"Gee, thanks guys," smirks Nikki Sixx.

Too Fast For Love; Shout At The Devil; Theatre Of Pain; Girls, Girls, Girls; the decade has bought us a torrent of Mötley Crüe material and incensed parents throughout the world.

Now here in the cosmic realm of things we find ourselves at the end of a decade, nine years after the onset of Mötley Crüe. On September first, they plan to expose the world to their fifth record, 'Dr. Feelgood', an album that is as mind expanding as any of their past revelations. Read on as Tommy Lee expounds...

CLARITY

Mötley Crüe has gone through many stages during your career. How would you describe each, and examine how 'Dr. Feelgood' fits into the purpose of things?

"Our first phases equals sex. Our second phase equals sex and drugs. In phase three, sex was out of the question, all we wanted to do was get f**ked up. Now we're in phase four; sobriety. I don't know about this yet. Who knows how long our sobriety will last, I could drink tomorrow. I'm like a f**king time bomb, I could go off at any second, so who knows only the future will tell.

"At the moment, we're all pretty stable and this is what we want, because our lives are really kick ass right now, but all it takes is one real bad day and a convenient situation and it could be real easy to fall right back into the old deep dark hole. I'm now celebrating a f**king year that I've been clean and sober. But I almost drank two weeks ago, I almost threw that all away.

"We finished 'Dr. Feelgood'; and here we are in the studio with the monitor blasting and the album done; we were cranking it so loud. I was so excited, I wanted to f**king party! I wanted to smoke a big f**king joint, drink some beers, do some blow and listen to my album. I couldn't do that and I was so pissed off."

Your parents taught you how to drink at the dinner table, so essentially you've been indulging in wanton way your entire life. Even after Vince's car accident in 1984, the group declared that they were going to make a valid attempt to sober up, and it didn't work, not even for Vince. Now you won't allow yourself even a little leniency in your self-imposed sobriety, what has changed?

"This is going to sound really cliche (Tommy laughs hysterically), but we've matured. We have a different outlook on things. So as far as drinking, I just can't. If I let loose the past year would be a total waste. What I've been doing for the last year is trying to get my life together. It's really difficult because when you're happy you want to party, and when you're real sad you want to get f**ked up, so I've had some very hard moments. What we're doing right now with our sobriety is perhaps the hardest thing that we've ever done.

"Staying straight is no easy task. Mötley Crüe is four guys that love to party, that's why we bought the band together in the first place, way back when. What we're doing is a major feat, it's like a miracle. It's not like, oh well, the guys decided to clean up their act, this has nothing to do with that. It's a miracle, I never thought I would see this day, ever. It's a trip, every day is a trip, a full on trip."

Nikki has commented about being sober that "Somehow, in loosing that shit, we found that we're like naturally twice as aggressive, twice as obnoxious, twice as rude, without the shit, the shit has actually slowed us down."

How do you feel Mötley Crüe's sobriety has affected 'Dr. Feelgood'?

"I dig every track on the album! This is the first time in our career I've ever liked every song. There have been albums in the past wherever I've gone, 'I don't know about this song.' But not on this album, I like all the tracks, so this is a first."

You're a lot more involved on this record than you have been in the past, aren't you?

"Yes. I've written a bunch of stuff with Nikki, some kickass stuff! You'll really dig 'Dr. Feelgood'. Nikki and I have become really strong in the production end of things. We've learned things in the past, but we just try to keep learning. I spend a lot time with Nikki in the studio, I'm like a little kid there, I'm so aware because I want to take everything in. I've got a bunch of things to learn about producing, I don't know everything yet, but someday down the road, I want to be able to do whatever I want to do in the studio. Eventually I'd like to be able to produce. We've got a billion tapes that guys send us, but we've got our own thing to do now. That stuff's down the road."

Obviously, you've chosen album the title and this year's stage concept with your sobriety in mind?

"You've got it! Everybody has their shit together and we're proud of it. And you know something, it makes such a difference in the biggest way. Everybody's there, mentally there and physically there, I'm so proud of all the dudes because everybody's just giving this record everything that they have. I've been in the studio since we started and, let me tell you, in a big way it affects what we do."

Four years ago, when you were recording Theatre Of Pain Mick commented, "Sometimes a couple of drinks will loosen up our mind. When you're sitting there in a slump, you just power down a bottle because you can do some brilliant things when you're pretty moulded."

How does recording an album sober differ from recording an album when you're wasted?

"Now on songs, when it comes to doing overdubs and putting cool frills on the basic tracks we think about what we're doing. Before we'd put parts on and go, 'Well, I guess it's all right,' Now, if I'm not really thrilled with it, I'll think about it and look for the best possible part. Before we were in a rush, we'd hurry up and do the f**king album. This time, for the first time, we took our time. Bob Rock spent a month with us in preproduction. We had everything ironed out before we got to the studio, so that helped unbelievably, it was killer for organisation. For myself personally, just being there mentally and physically has been an experience. I thought I knew about a lot of things, but I didn't know shit. Now I'm aware now of what's going on in the studio and of what I'm playing. Before I thought I was aware, but I really wasn't.

"On other albums, after the sun went down we'd start partying and all kinds of funky shit would end up on tape. Sometimes we'd listen to it in the morning and go 'What the f**k are we doing?' That shit doesn't happen anymore. If we experiment now, we know what we're experimenting with. We're experimenting with music as opposed to drugs."

Pics.: Photofeature/A. DiSanto

Nikki had mentioned since Aerosmith was going to be recording at Studio 'B' at Little Mountain Studios you were 'going to get on our hands and knees and beg for a little guest appearance on the album.' Did you succeed?

"Steven and Joe are on one of track, a song called 'Slice Of Your Pie,' it's killer."

You guys have been major Aerosmith fans forever, what was it like working with them?

"When we were in the studio with them, it all just clicked in to place. It was like HOLY SHIT! WOW! I used to freak out on Aerosmith's Rocks and dream that one day, if I could just meet those guys, life would be complete. Then I met them, and now they're singing on my record. It's a tough one to swallow, but I enjoyed every second of it.

"I was freaking on it basically. They sound so cool on our songs."

Between takes at the studio you must have traded some pretty interesting sobriety stories.

"We all have a billion of them, so we'd sit in the hallways at the studio and exchange war stories. We've become really good friends, it's pretty amazing."

We were chatting with Skid Row's Dave 'Snake' Sabo and he mentioned that when Skid Row were in Vancouver on the Bon Jovi tour, "Nikki called up at two o'clock in the afternoon and asked, 'What are we doing?' We said, 'Nothing, watching reruns of Leave It To Beaver and jerking off.' So he goes, 'If you're not too busy, why don't you round up the rest of the guys and come over and sing on one of our songs.'"

What happened with that?

"Oh yeah...they sang on the chorus of one of the big anthem ballads called 'Time For Change.'"

FATE

Vince's accident, Nikki's overdosed, you manager Doc McGhee's charges; Mötley Crüe sheds a torrent of adversity, yet these afflictions have gone to make you tight buds and heros in the public eye. "It seems that way, doesn't it? Somebody's watching over us. Our kind of luck isn't supposed to happen. Somebody is supposed to O.D. and die and the your career is over, isn't that how it usually goes?

"Somebody's definitely watching over us because if somebody wasn't we probably wouldn't be around anymore."

Why was it only when Nikki's heroine overdose at Christmas, 1987 -- when his heart actually stopped for some five minutes -- that you guys actually gave some thought to cleaning up?

"Nikki wasn't the reason, but that was the final straw. We knew we had to do something. The last shows in Japan were just horrendous. Me and Nikki were just completely out of control, and the rest of the guys were pretty bad too. Security guards were coming by and knocking on our doors at six o'clock in the evening to wake us up for showtime, going 'Hey, you know you've got a gig to do.' We'd been up partying so hard that no one was waking up. Everybody in the band was like 'F**k you! Go away!' They cancelled the European tour because we were just too out of control to do it.

"After we got home, and Nikki had his moment of terror, I realised that everything was starting to take a shit. I realised hey, I'm living the life I've always dreamed of and it seems like it might just past me by.

"Mötley Crüe means everything to me. I'd kill somebody if they ever tried to mess with my band. When I saw this shit getting in the way, I thought, wait a minute, this is worse than a person getting in the way, this is like something that could kill us that could end this all! F**k this! It's out of here!

"I don't know what hit me, but it hit me like a truck. I decided I'm not going to let this happen to me or my band."

You just made the decision? That was all?

"That was it. We're very serious now, but the fun hasn't gone in any way. It's amazing how everything has changed. We laugh more, we're like 10 times the pranksters we used to be.

"We realise we'd been missing a lot. I thought we were having a good time before, but we really weren't. You know what we did a lot, we slept. I used to get bummed because I thought, all this time I'm sleeping, I'm missing something. I was missing a whole bunch of things. I don't know how long Mötley Crüe is going to last, but I want to be around to check it out."

PEER GROUP

The past year has been very much a turning point in heavy metal. Bands like Judas Priest, Ratt, David Lee Roth, Iron Maiden, Kiss; groups that were sellouts just a couple years ago, are having a very difficult time selling enough seats to make a profit or reaching the success of past album sales. Is that something that has been weighing on your mind?

"Yeah. it does, but I'm not freaking out about it. I believe with 'Dr. Feelgood' we have the goods to keep the momentum strong. All that hunger and all that drive that made us so vital back in the days of Shout At The Devil is back. The songs are way past par, so I'm not really worried about it.

"You know what does bother me though, radio. Radio in America doesn't dig us at all, it's like we've been blackballed. I'm hoping it doesn't happen this time around. When you ask me, are you scared? That is the only thing that I fear because I don't understand why they won't play us. They're not playing us on the radio, but the second we comeoff tour they play Guns N' Roses on the radio like everywhere. Why won't the f**king play us?

"Not that we've done shitty in the past, mind you. We've got great fans and they always pack the arenas, and it's just been the thrill of my life. But I don't understand the other half of it, like what goes on with the radio people.

"Now I've got to say this because it's really making me crazy...We bust our balls so hard and we go out and we put out the biggest rock show that anybody's ever seen. I'm not saying anything bad about anybody here, but Guns N' Roses and Poison, while we're on our off time come out and they kick ass and sell millions of records, and I'm going what he hell? Whitesnake goes out on tour with us, they played in front of all our fans their record does great. Then Guns N' Roses opened up for us and look what happened to them. What happened, did we f**k up? I don't get it. it's really strange.

"I like those bands, but at times I get really f**king frustrated that they're all over the radio and we're not. We've paid our dues, we've been doing this longer and it just makes me crazy sometimes.

"I'm just hoping that this time around we get some respect and some airplay on the radio. I mean, I can't believe that a song like 'Every Rose Has It's Thorn' has sold a million copies in the United States, and the album has sold five million copies. I go man, it must be bad out there, there must be nothing for anybody to buy because they're buying that.

"Why not Mötley Crüe? We know what the f**k we're doing, but when our record comes out radio plays one track off the album and that's all you ever hear from it. Our cult following --our fans -- they're kick ass, they buy the records, but we've never gotten respect anywhere else to do that spread to get into the six, seven million copy range...the big shit.

"It makers me crazy when I hear a lame song like 'Every Rose Has It's Thorn' and it's huge. I had to say that I don't care if you print it or not. This whole radio thing just makes me crazy."

BRIEF INTERLUDE

In the midst of Tommy's impassioned rage, Mrs. Lee, American television superstar, and all around cute blonde Heather Locklear picks up the phone...

"Tommy dear, what are you doing?" she inquires delightfully. "I'm doing an interview Heather, sweetheart," Tommy responds affectionately.

Engagingly Heather retorts, "I just want to give you the message that the dog's poop needs to be cleaned up," she giggles. "Oh, did you say you were doing an interview? Sorry about interrupting. I love you. Bye."

Tommy laughs. "She got me," he insists. "I do that to her interviews all the time. I always interrupt her with embarrassing messages, but this is the first time she's done it to me. She's finally got me back. Good for her."

Tommy, Heather has her role on the black tie soap opera Dynasty, recently she completed the movie Swamp Thing, and she's

working on a television movie called Jury Duty. You've been busy creating 'Dr. Feelgood', and you've got a tour of Europe and the Soviet Union in the planning

stages. How do you possibly find time for each other?

"That's a good question, lately I don't know, this week is the only week I've seen her a whole bunch. I've been working on this record for four months and I've been living up in Canada. I've seen her every other weekend."

How does that affect your marriage?

"It keeps it pretty kick ass. I've always believed that when you're in anybody's face 24 hours a day that's not good. So it's cool, there are some great moments, like I'll fly out and see her and it'll be like having sex with a strange woman in a strange place because I don't see her that often. Then there are times I don't see her at all, like when I'm on the road and she's on location. That bums me out, but when we get together it makes it all worth while. When you do get to see each other after not seeing each other for a long time it's like your birthday and Christmas and New Years' all rolled into one."

It must make for great sex...

"On man, it's pretty unbelievable, it's like circus sex."

How has being married affected your career?

"I don't notice. I'm not the kind of person who reads those f**king stupid magazines in the checkout line at the grocery store, so I don't really care. But, I guess I'm in an extra few magazines because of Heather. All they do is write shit about me, anyway, so for the most part I just don't notice or care."

What's the best rumour you've ever read about yourself?

"Something like I was going off with Cher. And then another thing was that I was with Jessica Hahn. I read that and I'm like, WHAT? That girl's huge. I would never even think about it. That's the stupidest thing ever written, but there have been a ton of little stupid things. That's what happens when you're successful."

In a past interview, Mick has said, "Journalist can write whatever they please about us, it doesn't matter. When they stop writing about us, that's when I'll worry about it."

Does that hold true for you too?

"Definitely, as long as they keep writing about us, it doesn't matter what they want. As for this supermarket slander, basically, Heather and I laugh at it. She'll bring those magazines home sometimes and we'll roll around on the floor and laugh at all those stupid thing. Isn't it amazing how dirt sells, like any kind of shit, people will buy man. It's just hilarious."

TRAVEL PLANS

Any insights about the theme and direction of this year's tour?

"It's going to be bitching. That's about all I can say. Like always our staging and costumes are going to be a surprise."

Will the Soviet Union gig spark a new phase for you?

"Oh man, it's going to be so cool, did you know that Aerosmith is going to do it too? Now the lineup is Mötley Crüe, Bon Jovi, Aerosmith, Cinderella, the Scorpions, Skid Row. All these great people, I can't believe the Aerosmith guys joined up, I'm so excited.

"Our manager, Doc called me the other day, and he was really pumped. This thing is going to be pretty wild. He told me the Hard Rock Cafe people are going to build a Hard Rock backstage at the studio in Moscow I guess that will be the first one there.

"It's going to be great! This whole thing is supposed to be the 20th anniversary of Woodstock! And never before has this calibre of a rock show happened in Russia. It's the first concert anywhere in Lenin stadium, it will be a 141,000 seat blowout for two nights in a row. I'm just pumped, I'm going to go to Russia and to play. I'm psyched! Not to mention that all your rock buds are going to be there, it's going to be the major party.

"It's going to be tough. That's the kind of shit where you go, F**K! I want to party! That's when It all hits and you go, oh man!

"But, I want to stay sober, if I can. After the Russian gig, we're off to Europe, and who knows man, it's not easy. Anything can happen once we go on the road. That's scaring me. There's a lot of pressure and so much travelling. We'll be in the same hotels, playing the same theatres, it's a lot of the sameness.

"I guess we'll have to change our goals and change our pattern keep ourselves busy like going sightseeing in the afternoon. A bored or lonely alcoholic or drug addict is like a time bomb, you sit there by yourself and you eventually talk yourself into getting high."

Word keeps going around that you'll be taking Skid Row out in Europe, although Nikki has publicly stated that he doesn't want Jon Bon Jovi's sloppy seconds.

"Yeah, well, we'll see. I hear that, but I won't confirm it. We're thinking about going out with the Cult, I like those guys a lot. There are a few possibilities, it all depends whose record's really happening at the moment."

JODI SUMMERS

It's a hot humid July afternoon. The sun was forcing everyone to run to the shade. We were in Munich at the Hilton Hotel, sitting on a shady terraqce outside the main building.

Sitting in the shade in Munich invariably means taking cover inside a beer tent but Axxis were having none of that recreation, or indeed any other lazy superstar privileges. They were spending the entire afternoon doing interviews.

Pic.: Steve Schofield

AXXIS ALL AREAS

These Teutonic purveyors of melodic hard rock have been on tour non-stop since the release of their debut LP. After having completed two club tours, they joined up for *"four shows with Motorhead"* according to singer Bernhard Weiss. *"Risk, Sodom, Axxis, Motorhead - on the road together in Germany. We'll be flying to England tomorrow, where we'll be filming a video for 'Kingdom Of The Night'. The single will be released all over Europe as well as in Canada and Japan."* he proclaimed proudly. But that's not all - Axxis will be starting out on their first tour of Europe on September lst. The first stop will be Liverpool. They'll be supporting Black Sabbath on a tour that's due to last two months. The stars are looking good for Axxis - the album 'King Of The Night' was even in the top ten of the import charts over here. The surprise is that the four German comrades have still kept their sense of humour.

Not all of the bands' friends agree. *"Now that we've started to attract more media attention, loads of former musician friends are saying that we've sold out. Or there's the opposite attitude, when people give you a completely different status."*

Guitarist Walter Pietsch had come to his own conclusions on the subject. *"That's really bad. there's not much you can do about it. It starts when you're away from home for three weeks, and your friends say 'Oh, are you back in town again...'. And you were only doing your job. I mean if you're a sailor and you're away from home for half a year, that's normal. That's OK. If you're a musician they think you're stupid because you're away too often."*

"You kind of emigrate to another planet. Imagine packing your bags and moving to Australia. With all it pros and cons. You start off with no friends, only the people you take with you or who you get to know. The surroundings are completely different, it's a different life altogether. It's like that with us. You just go away and find something completely different to build up. It's a new beginning, a new feeling

It's great, it's really good fun. There's loads of work, but there's nothing really horrible to do."

RATTLING

That's a good enough reason to have another drink! The temperature was still too hot for comfort.

"Let me tell you, I've been to work and Werner held down a regular job, we've both worked really hard. We know what its like. It's basically no different to what we're doing now. The only difference is that we're having fun these days.," Bernhard continued. There was a stream trickling down one side of the terrace, as it had probably been doing for the last few thousand years.

The bass player Werner Kleinhans wasn't doing much talking. When he did say something, he said exactly what he wanted to say, as accurately as when he plays his four bass strings: *"When you worked badly, someone moaned at you but when you were good, no-one ever bothered praising you."*

Drummer Richard Michalski seemed pretty confident about working with Axxis. *"It's like starting off your own company."*

But what a firm! Bernhard remembered the autograph signing session that had taken place a few days ago.. *"There were about 2,000 people there. We were cordoned off and had security and everything. And clever Walter Pietsch reckoned, "* That's one of the dangerous things about rock 'n' roll. Things like, when you go somewhere and there's a massive banner over a door saying something like 'Welcome Axxis', you have to stay cool then and tell yourself, they'll be taking it down again tomorrow. That's the way things are."

"Yes, a few people have fallen flat on their faces for getting to big for their boots. The beginning was quite good, but ..." Bernhard started. *"We just won't let ourselves be pressurised. We tell ourselves that we'll carry on in the same as on the first record. We won't be going to LA - We could probably fly out to Los Angeles. now and do something on Hawaii - but we're not going to. We want to produce our next album in the EMI studios again, and we want to work with Rolf Hanekamp as well. But we want to carry on working fairly low-key, and emphasise the quality of the songs. That always works best, why should we try and do something different."*

"We've already started work," Richard Michalski continued. "There are two songs we've already tested live. 'Some Stars Are Falling' and 'Get Down' are the names of the songs. Both songs went down really well on the last tour."

Axxis write their songs according to the following recipe: Bernhard Weiss and Walter Pietsch work out the basic structure of the sing using an acoustic guitar and vocals. The melodies are matched up using this basic method, the harmonies are added and the verses, chorus and bridges are worked out from there. On 'Kingdom Of The Night', most of the album was written like that, except for 'Tears Of The Trees' and the title song - taking about two months all in all. *"We'll take things easy this time as well,"* Walter said. *"Taking things easy doesn't mean that we're going to laze around, you have to sit yourself down and have the discipline to write a song. But you have to take things easy in as much as you have to keep your mind open for new ideas and not be forced into doing something, like saying you have to write a ballad or a head-banging track or a speed song. You have to stay laid back - in your head, too - and think about an idea and look where the ideas are originating, and why they give you a buzz and could go places."*

Apart from the casually composed music, Axxis'lyrics play a large part in defining their unique style. There are no cliches, jumbled together from a Hollywood flea market, the contents are found seldom in rock music these days. Walter explained that with the bands' logic.

BRIDGE

"We always saw ourselves as a band who tried to write appealing lyrics. Not your usual rock 'n' roll..." he started stuttering, *" hmmm, rock ...rock?"*

Sex 'n'drugs 'n'rock!

"Yeah, sex 'n'drugs 'n'rock 'n'roll! We tried to incorporate topics in our lyrics that we really believe in. Without pointing at people in the usual way. And what do you know, really great people have approached us and said to us 'we think that was really good what you wrote about. Because we see things the same way, we feel things the same way, but we're not mega political or the kind of band who have to demonstarte about something. That kind of built a bridge between us and the people. We were somehow surprised because we had thought, 'wow, the lyrics, will anyone even acknowledge them', but people did acknowledge them."

It's a very German attribute, claiming to write meaningful lyrics, with real messages. English -speaking bands don't seem to care as much about writing meaningful and intelligent lyrics.

"Let me just say that I think it should be important to everyone. I mean that seriously. I don't want to criticise anyone for singing about love or sex 'n'drugs 'n' rock 'n'roll. We do that occasionally as well. Because that's part of the scene and because we want see and hear about it as much as anyone. but you can't just grab a guitar and simply say, 'I'm playing guitar now, and couldn't give a damn about anything else'."

"And there's a point in doing it," Walter continued, doing his best to prove how important this attitude is to a band like Axxis. *"Fans have come up to us - I mean real rock 'n'roll fans, not political freaks or anything, and they've said to us, 'Hey, I really like what you've been writing. I think its great, because I've thought about that recently as well. I mean the lyrics are not what you'd normally expect. That's not necessarily political. That's life these days."* Werner carried on to say: *"We're not planning on changing the lyrics."*

Bernhard Weiss writes the lyrics. *"After all, I have to sing them. The others all add their bits and pieces, rip the whole lot up and I start from scratch again. I form the basis."*

"We consult each other whatever we do." Walter explained. *"We couldn't write everything together, that wouldn't work, we can only change the details. We do that with songs as well. Sometimes one of us as a funny idea for a song and someone else adds something to it. You can never split it fifty fifty or even divide it by four. That's madness, it just won't work. It works better if you just say things like 'how about trying this...' Werner sometimes turns up with really brilliant musical ideas. If we're sitting there and have come to a dead end musically, he'll come up with things and you'll just freak out. Because they're just great, brilliant, he can give a song the kick it so badly needs. We don't just split all the work four ways, but ... God knows. Its really important. You can't plan it or foresee whats going to happen next, although that's important too."*

I noticed, while we were talking about splitting work four ways, that Axxis came to the interview as a gang of four as well. But they play as a fivesome live. Harry Dellers on keyboards is a sort of fifth man, although he's not a regular member of the band. *"Harry's good live,"* Bernhard Weiss reckoned as well. *"He suits us personality-wise as well. He's just as mad as we are, we can have a good gossip with him, he's always got a few stupid jokes to tell us - just like Walter - and they get on really well."*

The atmosphere was beginning to turn into a real beer tent kinda mood. *"We want to wait until we've recorded the second LP, let him play on it and take things from there. We haven't worked with him in the studio yet, except when recording the demo. We haven't gone through a complete production with him. Harry used to be the guitarist as well! That was one of the reasons we took him on, because of his guitar playing abilities. And he's still a guitarist really, so he's got to still improve his keyboard playing. It'll take a while. But if he's good enough during our next production, he'll get his chance."*

Matthias Penzel

RAGE Silent

Rebels With A Cause

The timing was perfect. MTV was just broadcasting the Metal Hammer Show as someone knocked on my hotel room door in West Hollywood. It was the guys from Silent Rage the second signed band chosen by Gene Simmons to be on his label, Simmons Records.They were almost five minutes early for the appointment. As I opened the door, Blackie Lawless the show's link man announced their first video clip, and a second later, 'Rebel With A Chance' flickered over the screen.

In a way this was an oldie, for the Californias, because it is not only on the LP 'Don't Touch Me There' but also on the Indie debut 'Shattered Hearts'from '87. That's what I meant about perfect timing.

It was due to the Black Sabbath tour being unfortunately cancelled after a couple of weeks, due to poor ticket sales, that the band's E.J.Curse (bass), Jesse Damon (lead vocals, guitar), and Mark Hawkins (lead vocals,guitar) found themselves back home in Los Angeles. If it had been up to them they would have been on their way to somewhere on the East Coast for their next gig to play back up to Kingdom Come and Black Sabbath. Alas fate decreed otherwise.

The band's first tour had lasted only two weeks. *"At least,"* said E.J.Curse, who on the 'Shattered Hearts'album had given himself the surname Curcio. *"The few gigs that we did do will have a little impact.*

The tour had begun on a Monday and on the previous Friday only three days before they set off was the release of their new album. The time needed for the promotion of the record was just too short. It was for that reason that we had to play in front of audiences who had never heard of Silent Rage before. The reaction was really good though. As we arrived home after the break up of the tour, we were surprised by the piles of letters we had received from kids that had seen us live and had gone out and bought 'Don't Touch Me There' after the show and had taken the trouble to write to us and tell us how much they liked the album. So seen in that light the tour was a good beginning."

The band's roots are in kindergarten. E.J. and Mark met when they were five years old. Jesse was also dropped off there every morning by his mum, but as he was a little older than the other two their friendship had its boundaries.

That was the change at high school as the discovered their musical interests and raised the project 'Ivory Tower'from the dust.Later they formed the band Rage which was shortly to be renamed Silent Rage and soon was the main attraction in the LA clubs.You can't divorce yourself from reality and for that reason E.J. had to find work and did work as an 'extra'in the making of the cult film *'Hard Rock Zombies.'* There he met up with producer and musician Paul Sabu (the boss of Only Child, the critic's favourite) who was later to produce both of their albums.

As KNAC, the radio station that provides LA daily with the hottest rock music that has ever passed through a DJ's fingers, held a competition which went under the name of 'Pure Rock Contest' Silent Rage were among the top finalists. Their prize enabled them to press a sampler of their song 'Make It Or Break It' which the station released. Armed with this and other material they made house calls on the larger record labels. No success.

"In 1986 the majors just weren't on the ball" remembered E.J. *"Heavy metal or hard rock didn't have a hope of getting a record contract. We received a few offers but they were really scraping the barrel. We had just had enough so in the end we turned to the Indies.*

Chameleon Records had been after us for quite a while, so we thought well at least they would be behind the band and its music. In this way we could bring out a record that cost us nothing at all and wait to see what happened. Another good argument for it was that with an album in our hands we could really show the big companies something and try again to get a major deal. Many bands started off this way. for example Motley Crüe and Ratt made it..like that! So we all signed on the dotted line."

"In the end it really paid off," remarked Mark. *"Gene Simmons noticed us through the album. We had hoped we would be noticed and only signed a contract to release one album so that if something did come along we would take it straight away."*

'Shattered Hearts', produced by Paul Sabu and released in '87 received fantastic reviews from the rock press and extended the fame of Silent Rage far over the LA state line. At the time it was Jerry Grant who hammered away at the drums, now replaced by Brian James, who was the only member of the band not present at our interview. Since there has been no change in the band's line up. Whoever is asking himself what happened to lead vocalist and guitarist Timmy James Riley that put his mark on the 'Shattered Hearts'album, with his unique voice. Well the answer is - he calls himself Jesse Damon and he's sitting opposite you right now and explaining, *"The name just sounds too young for me. Timmy James, man that's what boys are called who sing in a church choir. "*

The fact that the 'Shattered Hearts'album landed on Gene Simmons'record player was all thanks to a man named Hank Shmell. Hank (the pyrotechnician from Kiss), was so impressed with Silent Rage that when he found out that Gene Simmons was ready to lay the foundation stone in the forming of his own record label, and was still looking for untouched talent, he made sure that Gene received a copy of the album. E.J. seems to remember that his first contact to the Kiss tongue was in December of '87 which was in fact before the official date when Simmons records started work.

"Our LP had only been on the market for two months when he first rang me - God only knows where he got the number from- 'Hi, this is Gene Simmons here. I want to start my own label and I really like the record I have in front of me. What do you boys think of sending me a little more material?'

The first thing I thought was someone was taking the mickey. 'Stop joking Mark, ok'. 'That guy there'" he says pointing to Mark Hawkins, *"really knows how to immitate other people's voices well. 'But no,'came out of the other end of the line, 'I really am Gene Simmons man' I just thought this can't be true. You know I'm an old Kiss fan and we all love this band."*

Mark:*"And none of us were at home - E.J. was sitting on his own at his place for the next two hours going crazy trying to get one of us on the 'phone."*

Jesse*" I'll never forget the look on his face when we met him that evening."*

E.J.*"We were playing in a small club and I just stormed in, rushed up to the guys and said, 'Guess who just called...Gene Simmons!',-*

Mark:"We just didn't believe us at first, then E.J. convinced us it was true."

Gene wanted to hear more material from the band and within two weeks the had written four new songs recorded them and sent them to New York.

E.J.*"A few days later he called us*

again and said. Let's record an album. Are you boys interested? I'd like to work with you."

Mark *"Naturally he didn't put it exactly that way, but you can write it anyway. It somehow sounds good huh?"*

Before Silent Rage could go into the studio to record 'Don't Touch Me There'another eight months were to go by. Then partly because of a few problems - their old record label Chameleon claimed they had the rights to the band's name, so that they had to call themselves the Hunger. Said Jesse *"But that was only for about thirty days. Then the rights had been sorted out."*

Gene also had to put the brakes on the boys who could hardly wait to get into the studio to record, such was their enthusiasm.

Jesse *"He wanted our relationship to be really stable which was, when I look back, the best way, because the better we got to know each other, the better the song writing became. Gene didn't want ot depend on us only having ten songs for the album, so in the end we wrote abut thirty five to forty pieces from which we could choose."*

E.J. *"We were always the ones that said 'Let's go, let's make the album' but Gene was always pulling us back. Whenever he heard something new from us he liked he'd say, 'That's good guys, you've improved again. Great!' We thought 'That's it, we're ready now. And then he added 'Go back to your cellar and write better songs. That is now the new standard you have set for yourselves."'*

Even though Gene restrained himself from forcing his opinions on the band, his stamp can be seen by three of the compositions on 'Don't Touch Me There'which are not written by the band themselves. 'All Night Long', from Kiss guitarist Bruce Kulick and Andy Mitchell, 'Can't Get Her Out Of My Head' from Jeff Lynne and 'I Wanna Feel It Again' from Bob Held, Al Greenwood and Joe Lynn Turner.

E.J. *"That's right,he suggested a couple of songs but he left us the freedom to choose where the tracks went. 'Can't Get Her Out Of My Head'wasn't originally planned. When we started to work together with Gene he rang us from Europe and told us of a great cover song that we probably hadn't heard before but we had the old ELO record with the original on it somewhere.*

Gene never mentioned it again. We though hadn't forgotten it. In the studio we just played the song for a joke and sent Gene a cassette of it, without a note, without anything. It was meant to be a surprise. He was really impressed with it and wanted us to put it on the album. So that's how it happened!"

It was the Kiss mentor's idea that Paul Sabu should sit at the mixing desk again, but then he decided to produced three of the tracks himself.

"Everything that Gene said helped us to make a better album" said E.J. *"And with what we have learnt from him in my opinion we now have the necessary strength to make our mark on the future rock scene."*

Oliver Klemm

"I never call you Craig!"

Pic.: Mark Weiss

DIO

Rowan Robertson glanced towards the massive photos portraying typical English countryside. *"Feels like home, yeah!"* The seventeen year-old Brit now living in Los Angeles adds that he's not homesick, although he has his reservations, admitting that he does miss home at least a little. It's July 2Oth, 1989, and we're in Oliver's Pub (wonderful name), Manhattan's equivalent to a British bar on the corner of 57th Street and 141 East, chosen as an appropriate location to officially present Dio's new guitar-wonder. It seems like the ideal place. The young musician for whom the whole affair is in aid of seems as pleased as punch, although he doesn't really like New York much. At least, he wouldn't want to live here.

"Ronnie James Dio invites you to join him for lunch at Oliver's Pub in New York City to meet his new guitarist Rowan Robertson" said the invites that had been sent to a myriad of media representatives. The crowd started pushing into Oliver's Pub at around 2 o'clock, waiting in anticipation for the day's attractions to appear. But Ronnie and Rowan were going to make the people wait.

This means that the man behind the bar is over worked. All drinks are on the house (i.e. Dio's), and the guests shamelessly abuse the bands' generosity. Once the beer taps begin to glow, Oliver's door finally opens and the small man with the big voice walks in, followed by his new axe man who attracts all the stares. The bar man takes a deep breath. All of a sudden the chaos at the bar stops. The crowd slowly starts following Dio, while he moves into furthest corner of the pub. *"You've had to wait a while to meet my new guitarist. Now I can finally introduce him. Ladies and gentlemen - Rowan Robertson!"*

There is a storm of flash-lights. The musicians hardly have time to breathe. They are immediately swarmed upon by the American press, who in contrast to their European counterparts, consist of a large proportion of women. The interesting fact is, that most of the journalists look suspiciously similar to one of MH's German contributors - Gotz Kuhnemund, at least as far as their physical deformity is concerned.

A bitchy ligger at the bar, that has dramatically emptied, has the following explanation to hand: The voluptuous ladies don't have much of a chance as groupies. So they choose to be writers, to give them a better chance of getting closer to their stars. It makes you wonder whether the big boy from our German offices chose his career for the same reason. But this is the wrong place for speculations like that.

While Ronnie and Rowan listen to the many questions fired at them by the hungry media folks, the MH representative keep his jug topped up with quantities of Newcastle Brown, without doubt one of Britains's finest contributions to Western culture. He has no worries. His interview took place three weeks ago on the US west coast, near Los Angeles.

28. June 1989. The skies were blue above Encino in South California. It never snows here. If it did snow, it would be impossible to approach the short but extremely steep journey to the garage of Dio home. You could take a good look inside the elegant and tastefully designed house in the first issue of the otherwise disappointing Hard 'n'Heavy video magazine. Except that viewers were withheld quite a few sights on their guided tour of the rest of the house.

They didn't get to see the small studio in the cellar for example, equipped with every single technical finesse, to instantly check out new acoustic ideas. Rowan Robertson is at this moment trying out some mind-blowing finger exercises on a guitar's fretboard. His playing around has no concept, depending solely on his mood, but one can tell how much talent is lying dormant in the young Brit, waiting to be awakened . His musical range is massive. Keeping in beat with the rhythm from the drum computer, he conjures up a dancable funk from the strings of his toy, only to quickly move on to a soulful, pitch black blues. He continues with some filigree leads, a sign of respect to his idol Steve Vai. There's no doubt that Ronnie James Dio can be proud of catching Rowan Robertson.

. The host suddenly enters the studio, interrupt his protege's solo jam and asks us to go outside to the terrace next to the pool. It was time for a chat that was going to last the best part of two hours.

Ronnie James Dio is a pleasure to interview. He not only answers every question conscientiously and in detail, but he normally continues by adding an answer, that he thinks will coincide with the next question. Thus, the dialogue easily develops into a monologue. A monologue however, that Dio has fully under control. It is surprising how regularly he finds his way back to to the initial question, despite having elaborated extensively in getting there. All of his statements have been carefully thought out. The amount of information they include is accordingly high.

Things get going as soon as the name Craig Goldie is dropped, the guitarist who left Dio the previous year. During our last chat that took place just a few weeks previously, the singer had mentioned frequently, that Craig would have been more suitable in joining a band like Europe than Dio. He confirms this attitude again.

"I just want to add that we would have continued with Craig, and would have probably even recorded a further album with him, if I hadn't continuously been confronted by rumours that he was planning to leave the band. Now I don't like rumours, because more often than not they turn out to be true, and I'd rather know straight out what's going on. So I rang up Craig and said, man, I've heard this story so often now. I want to know what's going on. His answer was reduced to a pathetic 'well'. That was all I needed to know. The 'well' said it all. And to cut a long story short: That was it.

I think his biggest problem was that he badly wanted to be like other guitarists I had played with, especially Ritchie Blackmore. I think he thought that was exactly what I wanted. I'm not doubting his abilities as a guitarist. I never had a problem with his playing abilities. I'd never in my life claim he was a bad musician, because that wouldn't be true.

A further problem was most definitely that by Craig's standards, I was too difficult to please. Our attitudes were just too different. The only way I was going to keep myself happy, was to have a different guitarist around. That's probably why I started ignoring him in a way. Admittedly, I started getting really nasty towards Craig. It wasn't very nice of me and I should apologise. But he frustrated me so much, by not knowing what I was thinking. I sometimes thought we were on one wavelength, but I was wrong."

Ronnie was aware that something was wrong with Craig. He ignored a lot of the problems for a while, because as a self-acclaimed optimist, he basically assumes all problem are somehow solvable.

"Anyway, I didn't really know where the real problem was rooted. We had just finished a tour. At that point in time, after I had been on the road nearly non-stop for last fifteen years, I was so fed up with the whole aspect of touring, that all I wanted was to distance myself. I couldn't be bothered to contemplate what had gone wrong during the last few months. All I wanted was for the damned tour to come to an end.

As already mentioned, I only started becoming aware of problems when I heard the rumours. It was only then that I became aware that Craig was the wrong kind of musical thinker for a band like Dio. I had always worked with guitarists who could play spontaneously. You say, let's play, let's jam, and off you go. Craig is from a different school. Not that he does anything wrong, but it's definitely not right for a band like us. He had to plan in advance what he was going to do next. He couldn't just have a good jam. He always used to justify himself by saying that he hadn't prepared anything. But a jam doesn't need any preparation. Everyone just starts playing.

That's why things didn't work. We love jamming, we just do what we feel like doing and we sometimes create really good songs. Craig had to think things over for a month or so before he was in the position of offering anything creative. Everything had to be perfect for him, at least he called it perfect. He had to record his ideas onto tape first before he could bring it upon himself to pass them on. That's OK if you play in the right band, say with Giuffria. But Dio isn't Giuffria.

Craig just didn't fit in with us. But let me say it again: He really is a very talented guitarist. He plays great solos. He's a really good musician. Ask Viv, he saw him live, he knows that Craig is a good musician."

Ronnie points to Rowan, who's sitting at the other side of the table and is looking at his boss earnestly.

"Ask who?"

"Well, you. What did I say? Craig?"

"You said, ask Viv."

The first mistake of the day. There would be more to follow.

After the split with Craig, the rest of the band didn't sit around for long doing nothing, despite the self-enforced break. It didn't take long for small ads to appear in the press, to help the search for a new axe-man. Around 5,000 guitarists sent demos and applications to the Dio management during the course of the next few months. Ronnie gave everyone a chance, and listened to all the tapes carefully.

"You have to put yourself in these people's position. These are people who want to achieve something in their musical career and life, and then they apply for a job in this band. If the people take the time and the effort to record demos and send them to me, than it's my goddam duty to listen to the results - regardless of how much time it may take. I owed it to the boys.

Anyway, if I hadn't listened to every single tape ... if I'd just passed over Rowan's tape, because I couldn't be bothered to listen to any more, what would have happened then? He wouldn't be sitting at out table now and he wouldn't be a member of the band. I couldn't and wouldn't risk it.

Admittedly, once I'd got to demo Nr. 2,850 I didn't have to listen to the whole tape any more. I'd put it in, and I'd know after a few minutes that I could switch it off, because basically I wasn't going to miss anything. We even

Pic.: Mark Weiss

got to the point where we just looked at the picture and said NO, because we had a few visual demands as well. I didn't want some really tall guy who towered over the amps. Of course I still listened to the tapes recorded by the giants, and hoped: 'please be bad, guys, please! I don't want to have to turn down a good guitarist, just because he's tall!' Thankfully none of them reached our musical standards.

As I already mentioned, we listened to every single tape, sometimes ever three or four times, because the same people sometimes sent me loads of letters and tapes. Maybe they thought the first lot hadn't arrived. Sometimes they sent different tapes, sometimes the same one. And I listened to all of them, even if they sounded familiar. Some girls sent in tapes too..."

Would Dio have contemplated a female guitarist?

"That would have depended on what kind of girl it was. One with massive tits, long blonde hair, a really pretty girl wouldn't fit in with a band like Dio. You were probably expecting me to say that that's what I wanted. But I gave you a serious answer to a serious question.

I don't think a woman like that can become part of a band built around four guys. If she were more a kind of Joan Jett, and had a lot of talent, it could theoretically work, because the person would fit in with the band visually. But the woman would have to be unusual, she would have to be the best guitarist who ever lived for it to work.

Anyway, I wasn't stupid enough not to listen to the tapes the girls sent in. But in the end ... it was basically not a woman we were after. But if the circumstances had been right, I would have considered it."

Ronnie James Dio can tell a good guitarist when he hears one. The best axe-man for him would be a combination of the best lead guitarist and the best rhythm guitarist in the world. To Ronnie, these are Ritchie Blackmore and Tony Iommi.

"I was looking for a rhythm guitarist who could convince me with a good rhythm sound and was generally good with rhythm. If you listen to so many tapes, and you've worked with as many good people as me, you know instantly whether a guitarist is right for you or not. A lot of the applicants played solos, that were nothing more than blind speed, and that's not what we need in this band. Or they were weak rhythm guitarists. But we were looking for someone who could play good rhythms as well as fantastic leads.

When I heard Rowan's tape, what impressed me initially was his excellent sound. And he had recorded the solo of 'The Last In Line', and although the one hand it was very similar to the original, you could recognise his own style shining through. It really knocked me out. Then the stupid person even sent us a video."

Ronnie turned to his guitarist.

"With a video like that, you bare all. I see everything you have to offer. I hear your sound, see you play and see how you move on stage, I can see how the audience reacts. You can't hide a thing. So you send a tape, that will increase your chances. A video gives away everything about you. And Rowan sent a video.

It was a simple amateur video, the band had been filmed with a camera. I loved it because it seemed so natural. He broke a string. He went over to the other guitarist, stood behind him and played his guitar. There was this natural touch. Not the kind trying to prove to people. Hey, watch it, what I'm gonna do now is really cool. He just did it. You could see that the situation amused him, when he went back to his own guitar with a wide grin on his face. It was obvious that he was having fun. He seemed a 'happy player' and that's what we wanted. We became aware all of a sudden that he was right for us, and we had to invite him to the audition."

Rowan's application was one of the last to arrive at the Dio camp. It nearly didn't get there.

Rowan: "I sent my tape to Phonogram in London at first, with a letter in which I wrote how much I'd like to audition for Dio. I got everything back after about six months: 'Sorry, but we're not interested in you at the moment' They probably listened to the tape without reading my letter, and thought I was auditioning to be a studio musician on the label.

I then tried to find out the telephone number of the Dio fan club. I nearly didn't ring them, because I thought it was too late. In the end I did, and the guys recommended that I send the material to the management via Federal express as quickly as possible. I was asked continuously during the following weeks whether I had received a reply. I hadn't heard anything by then, and I wasn't expecting to hear anything, when all of a sudden the 'phone went and Wendy Dio was at the other end of the line.

I tried to stay as calm as possible, when she asked me a few questions. She then commented on how I wasn't nervous at all, and that was a good sign. Ronnie would possibly come to England to see me play. Maybe they'd fly me into LA as well to audition. I thought to myself, yeah, go for it, I'd like to get to know the town. I was so enthusiastic, I made the mistake of asking if they wanted any more material from me. They said yes, and I told them I had a video as well. I became aware in the next moment that I shouldn't really have mentioned it. As Ronnie already said, you just bare too much of yourself.

By now I thought I had a realistic chance of becoming a member of the band. I sent the video to California, it was a really cheap recording of a band called Shoot The Moon, that was made up of me and my mates. Thank God they accepted the video."

Ronnie was still worried about Rowan's youth. The young English lad had included a letter introducing himself. My name is Rowan Robertson, I'm seventeen years old and have been playing the guitar since I was five. The singer just couldn't believe what he was reading. Only after he'd listened to the tape, was he convinced that Rowan really hadn't exaggerated about playing for such a long time.

"I was irritated by the fact that Rowan was only seventeen. That could have meant problems. What would have happened if the seventeen year old Rowan had only had the maturity of a thirteen-year-old? A lot of people his age are still immature. Thankfully he often behaves a lot older than his age would let you imagine. But he's still as natural as you'd expect for a seventeen-year-old, and that's what we expect from him. You should enjoy life at that age. I'm a seventeen-year-old myself, that's how I feel and nothing will change that. I look at the band through the eyes of a seventeen-year-old. It's the same for the whole band. Jimmy Bain, Vinnie Appice and Claude Schnell all feel seventeen. You're only as old as you feel. So we accepted him right from the start.

Someone once mentioned that Rowan was far too young for us, that the press would have a real go because of his age. Why? Did we take him because he's only seventeen, or because he plays the guitar so brilliantly. Being good doesn't depend on what age you are. Look at the tennis players these days. Chang and Sanchez won the French Open - they're both only seventeen. We're living in the age of young people. It's only important for me that he's the right guitarist for the band. And in the end he turned out to be the right man."

Rowan beat about twenty other candidates at the auditions. Some of the guitarists had only been invited to audition out of pure desperation. Even their demos had made it obvious that they couldn't keep up with the bands' expectations. But someone had to come to the auditions.

"Vinnie Appice the band's

back-bone, has been with us from day one and we listened to most of the taped together, because we knew best of all what Dio needed. When we heard Viv Campbell play for the first time, we knew instantly: That's it. Except that we hadn't heard a single Viv amongst all the applicants. None of the demos really blew our minds. So we decided to test a few people at auditions, because they could have theoretically shown such amazing qualities in a live situation, something the tapes didn't portray. As it turned out, the rehearsals were a waste of time.

But we carried on. And this one guitarist, whose name I don't want to mention appealed to us - as a person and as a musician. He played on the same day as Rowan. Four or five guys had played previously. Then those two came along, and we realised we would have to chose between the two of them.

We asked them to play for us again the next day. Rowan just had no opposition. It was obvious after he'd played. I think the other guy knew that he'd lost as well. No-one had a chance against Rowan that day.''

There weren't any further auditions. The Dio-camp could sigh in relief.

''Personality was an important criteria as well, and lots of the other guys lacked that. They came up to me in awe and said: Ronnie, I always wanted to play with you. Can you still remember when you played that song? Ohh, that was so brilliant! I just can't stand that. I don't want people like that around me.

Rowan entered the room and started insulting everyone. 'Hey, Bigfoot!' he called Vinnie Bigfoot! I think he said to Jimmy he would probably die the next day. Why aren't you dead or something. He was something else. Personality is one of the things that keeps a band going. Rowan really couldn't care at all. I just knew that we'd get on with him.''

Rowan: *''I had myself under control. When Wendy rang me up in Cambridge, I nearly exploded on the phone, but I tried to stay quiet. That's the only way you can make sure that you're accepted. When I met Ronnie for the first time, I nearly jumped through the ceiling. I just kept my excitement under control. I treated the guys like anyone else, like we were old mates. I wasn't really nervous. I enjoyed playing with these fantastic musicians, especially with Vinnie. He is the most powerful drummer I've ever heard.''*

Ronnie: *''The thing was, I'd told Rowan before the audition that I wanted him in the band. I didn't want him to get nervous. He should just play. And that's what he did.''*

After having passed the tests, Rowan flew back to England and packed his bags to move to LA. He had his parents blessings

''My parents were always really helpful when it came to my musical career. They stood behind me 100 percent. My dad came to all my gigs. Their support was amazing. They knew I couldn't imagine anything better than to become a musician. That was also always my father's dream.

He taught me my first chords on the guitar as well, when I was four or five. Then he paid for me to take lessons with a folk guitarist. I started to learn classical guitar when I was nine. I took lessons with a jazz guitarist for a while as well. My father always stood behind me.''

He founded his first band at the age of ten with friends. The first Dio album 'Holy Diver' was released a year later in 1983.

''I liked the Beatles, Billy Joel and The Police when I was that age. I listed to Dio for the first time when I was thirteen. That opened a whole new world for me, because until then I wasn't really a HM fan. But I listened to 'Holy Diver', then 'Last In The Line' and then I started listening to Sabbath and Rainbow. That's what whetted my appetite.

When I was about ten, I used to listen to records by Jimi Hendrix and and Status Quo and play to them. Lots of people hate Quo, but at the time a simple twelve bar blues was the easiest music to copy. Just to get a basic musical training and get me to play from my gut and not my head.''

The Quo records disappeared to the back of the cupboard later on, and they were replaced with David Lee Roth records. Steve Vai is, as already mentioned, Rowan's big idol. He saw his first Dio gig at the Monsters Of Rock festival at Castle Donington. Even though he claims to have been most impressed by Craig Goldie's hair, at the end of the day, he thought Dio were the best band on stage - although Bon Jovi weren't bad either...''

The band have been working hard in the meantime and have written enough new songs with Rowan to start recording the new album shortly. They had so few teething problems with their new man, they're hardly worth mentioning.

Ronnie: *''We got together for the first time to write songs and Rowan came into the room and asked: 'Are we playing 'Rainbow In The Dark' now - No, my boy, we've already written that. Do you want us to write it again?' - 'Oh, OK then.' Then he'd carry on five minutes later: 'Stand Up And Shout' or 'Rock 'n'Roll Children'? - 'No!' 'Last In Line', let me play the solo.' - 'NO!' But things got better after a while.''*

Ronnie reckons that the new songs combine the strengths of both 'Holy Diver' and 'The Last In Line', a standard sadly never reached by the two follow-up LPs.

''That was always our direction, that was always Dio. But the band threatened to split up on 'Sacred Heart'. The balance between Viv and us just wasn't right any more, so the LP wasn't a development of 'The Last In Line' We had a guitarist on 'Dream Evil' who didn't fit in with the band. So the attempt to become more modern failed from the start. It was also a mistake that I wrote the material of the LP with Craig alone. We lacked the influences from other musicians. All of this made the LP seem fairly one dimensional.

We've started working in the same way as on the first two albums again. We all go into a small room and get going. Everyone contributes ideas, it's a real team work. The only difference to then is that we're trying to sound modern and so the whole sound is more up to date. That was some of Vivian's influence as well ...''

He points to Rowan and has to laugh.

''I never called Craig, Viv. And I never call Rowan, Craig - that would be a good headline for this article. But it shows what's been happening with the band. The good feeling is back, like it used to be with Viv, when Dio was a perfectly functioning unit. We've found our old strength again, and will be in the position of producing a perfect album. It will be out by the beginning of next year, but it will be worth the wait, I'm sure about that!''

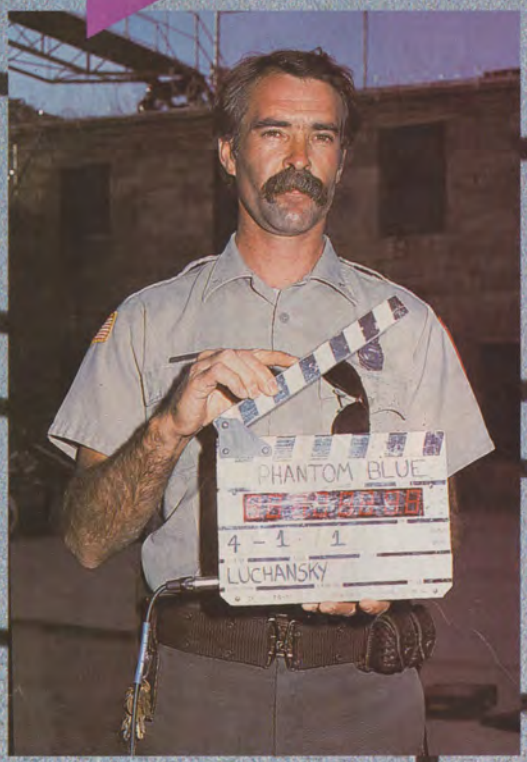
STOP PRESS: At press time we were informed by the Niji managment that Jimmy Bain, original Dio bass-player as well as keyboarder Claude Schnell had both left the band. There were no hard feelings on either side. New musicians have apparently already been found. Production on the new Dio album will not be delayed because of the line-up changes.

Oliver Klemm

METAL SHOTS

PHANTOM BLUE

Pics.: Photofeatures/A. Solca



JAILHOUSE ROCK

Tourists go to Nevada either for the gambling or to go sightseeing the local attractions like Lake Tahoe. Rock 'n' rollers go to Nevada to film their videos. Or some do. Phantom Blue from LA had the idea that it would be a bit of a laugh to film the video for their debut single in the confines of the MAXIMUM SECURITY PRISON in Carson City. The jail is exactly half way between Reno and Lake Tahoe. Carson City is a small, quiet town as long as you ignore the numerous casinos.

So the video for Phantom Blue's first single 'Why Call It Love' was being recorded in a jail! The band gathered together some friends, the video crew and a few photographers and hired a bus to take them through the Mojave desert to their unusual destination. They finally arrived at the 200 year old prison about ten hours later. This was the place that some of the most dangerous gangsters in the world called their home, and two executions had been carried out just the week previously! A

member of the video team came up with the bright idea of dressing the girls up in some of the prisoner's clothes. They didn't fit particularly well, but by the second day of filming, they'd begun to get used to their new attire. That's showbiz.

The first day was spent shooting in the prison yard. The girls were having 'fun' with a crowd of prisoners, who were whistling and bawling from behind the prison bars. By the second day it was time to take some 'family' type shots. Some nice, friendly prisoners were asked to appear in front of the camera - it was only after the shoot that we found out we'd been cavorting with a bunch of murderers and rapists! Once we'd finished filming the jail's interior the following day, we decided it was time to get outta here ... So it was back to the bus, and the fastest route to cosy LA the same night.

ALEX SOLCA

The release of their third and most important album 'Practise What You Preach', sees Testament starting to evolve a more restrained and less frenetic style of thrash that incorporates diverse influences while utilising healthy structures willing to work outside the more obvious thrash style. It's a natural evolution that could mark the band's breakthrough into a big time metal/thrash audience now dominated by the likes of Metallica and Anthrax. John Duke was so excited at the thought that he 'phoned Alex Skolnick to ask him for a detailed and informative run through of the new album. Yes it's another 'In Your Own Words!'

'Practice What You Preach'

"The song is about standing up for what you believe in and it also applies to people who criticise others saying they are never going to amount to anything when in actuality a lot of the knockers end up doing nothing themselves! When I went to high school it was like that. I was teased and picked on because I was different and now days I go into gas stations and burger places and I see a lot of the same people who were picking on me! Pretty obvious who got on, huh?"

'Perilous Nation'

"This was inspired by a conversation I had with a friend of mine about the Salman Rushdie affair but it really applies to censorship in general. It mainly addresses totalitarian nations and is intended to wake people up before matters start getting out of hand in America. We're not saying that we're afraid communism is going to take over or anything but there has been a big movement recently to ban or control what people say in the media and certain TV stations have started censoring their programmes. They have also past a law in the Senate applying to art. The Senate now have to decide what is art and what isn't and any work deemed obscene is not going to get federal funding. All the censorship seems to be happening at once and we have to stop it!"

'Envy Life'

"This was written mostly by Eric and I think he is trying to describe somebody who gets into black magic and regrets it when they find themselves trapped. I can't really say much more because I didn't write it."

'Time Is Coming'

"Again a number I had nothing to do with. Chuck wrote this one but it's a pretty easy song to describe. He's just protesting about everything that he can think of! But you really have to sing the song if you know what I mean!"

'Blessed In Contempt'

"This is about child abuse and somebody who grows up under that stigma. To be honest we didn't start off intending to write a song about such a delicate subject. We were just writing from the point of view of someone who is seriously distressed. As it ended up sounding like an abused child that's how we made it."

'Greenhouse Effect'

"This is unusual in so much as I wrote the lyrics after the song was recorded. In fact it was the last number we needed lyrics for. I had a conversation with a friend of mine and it really made me aware of various environmental problems. After we talked about what's going on in South America and the rain forests I came across an article in Rolling Stone and it had pictures of a forest before and after it had been burnt away. It was a horrific waste of natural resources and it's something that effects us all. Everybody is going to be a victim of the Greenhouse Effect and everyone will suffer from what they are doing in Brazil, even heavy metal fans! So I thought they should know about it."

'Sins Of Omission'

"This was written by myself, Chuck and Eric, and we basically just wrote down a whole bunch of our thoughts on life and it ended up being an anti suicide song! How's that for a change!"

'The Ballad'

*"'The Ballad' is the first tune where we really get to expand ourselves as a group. I get to play some acoustic and Chuck really gets to sing. I guess a lot of people are going to see it as radically different for Testament but I really don't know where we would be without that song. It's all about coming in touch with yourself. A lot of songs talk just about problems, how this and that is f****d, and while basically agreeing with that 'The Ballad' says that you can do something about it. It's about believing in yourself."*

'Nightmare'

"This is about a BAD influence (laughs) and I'm sure everybody has one. Everybody has a friend at one time or another who just can't get it together, who consequently take the wrong path and then try to take you with them. Hopefully most people get out before it's too late!"

'Confusion Fusion'

"This is a combination of all the stuff that was too weird to fit in with any of the other songs. You see when we were originally composing 'Practice What You Preach' we had to take out certain sections that were so strange they interfered with the basic flow of the material. When everything was finished the band was left with all these strange parts which we then put together to create 'Confusion Fusion'!"

John Duke

ANVIL

Strike While The Iron Is Hot!

One of the great rock crimes of the century is how so many fine bands remained underrated. You don't believe us?

''Nah, I don't believe you'' **Reader Wayne Binks, Ongar. Okay well check out these examples of The Ignored. Fates Warning, Savatage, Armored Saint and Pariah. There is one band in this category whose name rarely comes up, though Anvil, from Toronto in Canada. This foursome has been in existence for nearly ten years, centred on vocalist and lead guitarist Lips. During this period they have brought out five extremely interesting LPs. At the beginning of the 1980s this Canadian band, along with their English colleagues in Raven, and a small number of other bands, were the forerunners of today's speed/thrash metal movement. Songs like 'Jackhammer' and 'March Of The Crabs' from their 1982 album, 'Metal on Metal', or 'Motormouth', 'Future Wars' and 'Butter-Bust Jerky' on the third of four LPs, 'Forged In Fire', can confidently be called milestones in the history of speed/thrash metal. When the band brought out their excellent live album, 'Past And Present', we talked to Anvil's spokesman, Lips.**

Lips, does the release of 'Past And Present' mean the end of Anvil, or just the end of an era for you all?

''No, of course we're going on. We feel the live album is a successful end to the first Anvil era. Also we wanted to finally get it across to heavy metal kids in the USA that we'd already brought out three albums before 'Strength Of Steel'. Unfortunately not many people know that because 'Hard'n'Heavy, 'Metal on Metal and 'Forged In Fire' have only been released in Canada, Japan and Europe. But songs of ours like 'Motormount, 'Jackhammer' etc. have even influenced bands like Metallica and Slayer. The time has come for speed/thrash fans to realise where it all comes from. Tracks like 'Jackhammer', 'Motormount' and also 'Butter-Bust Jerky' are some of the very first speed metal songs. Not that we regard ourselves as the sole inventors of the speed/thrash genre, because other bands apart from Anvil, like Raven, Accept, Exciter and a few others have made a major contribution as well. To make this clear once and for all, we decided to record and release a live album.''

On 'Past And Present' there are two songs from your last, very good LP, 'Pound for Pound' 'Blood On The Ice' and 'Toe Jem', one from the slightly weak 'Strength Of Steel' album ('Concrete Jungle') three from the 'Forged In Fire' days ('Motormount', 'Winged Assassins' and the title track), and a whole five tracks from the good old 'Metal on Metal' era ('March Of The Crabs, 'Jackhammer', '666', 'Mothra' and the title track). I can imagine it wasn't at all easy for you to finally decide which tracks to put on the album! But I'd like to have seen songs like 'Free as the wind', 'Future Wars' and 'Butter-Bust Jerky from my personal favourite Anvil album, 'Forged In Fire'!

''I know what you mean. My favourite album's 'Forged In Fire' as well. Of course we could have put 'Free As The Wind' or 'Future Wars' on it as well, but it really wasn't an easy decision at all which songs should go on the live album. In the end we chose the tracks which went down best with the audience. Of course it would have been nice if we could have recorded more material from 'Forged'.. or a track like 'School Love' from our 'Hard n'Heavy' debut album, but unfortunately even on a live album the amount of space is very limited.''

Did you edit the whole lot in the studio or just mix it?

''In my opinion, on live albums you should leave everything just as it is. For example when I listen to the Dokken live album and hear various guitar solos that were added on afterwards in the studio, I wonder what it's supposed to be. If people buy a live album, they want to hear what the band sounded like at a concert and not how perfectly they can work in a studio. We mixed 'Past And Present' in the studio, and used a few overdubs in 'Concrete Jungle' because in that song the guitars were totally out of tune and we just had to put it right.''

When can we expect a new studio album from Anvil?

''We've been working hard on new material over the past few months and we've already got a few tracks ready. We may be calling the next LP 'Tool Of Toil' or 'Tool Of Torment' It might turn out a bit heavier than 'Pound For Pound' You know, Anvil are different to most other groups. A lot of bands make one, two really hard albums and then get more and more commercial. We're doing it the other way round. Especially when you've got a drummer who's as good as Robb Reiner in the band, it'd be a sin not to make use of him. The new tracks sometimes sound a bit like Black Sabbath, and that's not just chance, because Sabbath are one of our very favourite bands. I really like that demonic, evil sound that Black Sabbath produce. Of course there won't be any shortage of fast bits and Robb will come up with a few incredible drum parts. We know we've got one of the best drummers anywhere, and we want to make people realise this. As far as the lyrics are concerned there won't be much change. So there'll be some more pretty hard lyrics on our next album. Though they'll have a positive message, like 'Safe Sex' on our last LP. One track is called 'Love Me When I'm Dead'

With 'Past And Present', you've now brought out your sixth album, but you're even further away from making it to the big time, nationally or internationally, than you were a few years ago, when a lot of your fans, and even the critics, prophesied a glorious future. What's gone wrong in the last few years?

''Well, of course it does happen to you sometimes that you sit down and think, what are the things that have gone wrong in the past? When all's said and done it's a waste of time, because it's much more constructive to concentrate on the future instead of always thinking about things that happened a long time ago.

Buffo

Tony Martin

FAITH NO MORE 'War Pigs'

TONY: *"The sound is quite similar to the original version. I also heard the version recorded by Sacred Reich, and that's not nearly as authentic! I wonder how many people will cover this song in the future?*
This version is OK, better than the one Sacred Reich did. It sounds more like our version, even though it's slower."
Tony Martin seemed to like the Faith No More version quite a lot too. The original 'War Pigs', that lasted nearly eight minutes , opened the second Black Sabbath album 'Paranoid'. What did it feel like to have recorded a classic like that, then sit in the in the studio and listen to it? Iommi had to laugh at this question. *"Things were different in those days. We didn't sit down and listen to anything; We didn't have the time. After all, we recorded the whole album within two day!*

SACRED REICH 'War Pigs'

"You can tell that Faith No More sat down and had a good listen before playing it", Iommi reckoned to the Sacred Reich version. *"This band didn't. I don't know if they planned to copy the track exactly, they didn't anyway."* Tony Martin noticed something funny as well. *"They used Ozzy's doubling-gag. Two voices simultaneously. They tried to copy Ozzy's voice, whereas they ignored the music - whereas the previous band did the opposite. I think there are two sensible options; you either play the song as close to the original as possible, or you play it completely differently. There's no point in playing the song 'slightly' similar to the original.*

DR. KNOW 'Into The Void'

"You can tell again, that they're all trying to copy Tony's guitar sound. That's my personal opinion anyway, -to try really hard - often without success" Tony Martin continued: *"You said that this band is quite new? I think that's great. I mean you can somehow hear that they're trying to do their own thing; but they're still trying to go back to the roots of everything.*
I can't say much to that song otherwise, that's down to Tony's really."
"I would have to listen to the old version, because I haven't listened to it in ages."

METAL VINYL ATTACK

We've got Black Sabbath covered! We thought we'd asked Tony Iommi and singer Tony Martin to have a listen to a selection of Black Sabbath classics, 'covered' by other bands. It was quite an experience. They listened carefully to the records we played them and seemed impressed!

The 'Man In Black' recognised the songs riff after a few tacts; Could he still remember what LP the song was lifted from?
"Hmm, I'm not too sure, maybe 'Paranoid'?" It's off 'Masters Of Reality'. 'Yeah, that's right. The last track on the B-side."
Did the man who must be the main inspiration of all these bands playing Black Sabbath classics, reckon they were capable of ever writing classic songs themselves, either now or in the near future, or maybe never? *"That's possible. It's difficult to say. I mean we covered all kinds of other bands' music ourselves before we started recording our own records. Look at Judas Priest for example; I would never have thought that they would ever make it! I used to manage them, and I got them jobs and things. I thought they were good, but I never thought they would go down as well as they have done."*
To my amazement, even Tony Martin seemed astonished to hear about Tony's involvement with the band in their early days. *"Yes. Ric Lee, the drummer of Ten Years After and I managed some bands on the side. We also looked after Medicine Head."*

PANDEMONIUM 'Snowblind'

The two didn't seem to be as impressed with Pandemonium. Iommi had the following to say about the first verse, *"the singer sounds as though someone's stuck something up his ass"*
Martin had soon had enough as well; *"OK, fine. Next track!"*
But the other Tony, the one with the guitar, wanted to know who was actually playing the track. "Pandemonium from Alaska? Strange what kind of bands cover our songs! We're sent copies of the various records people cover. We only find out about things through people like you!"

ANTHRAX 'Sabbath Bloody Sabbath'

Tony Martin, who only joined Black Sabbath a decade after Ozzy, Tony, Geezer and Bill had recorded the original version of this song, used the Anthrax song as a lead into a little story about the title track off the most recent album 'The Headless Cross'. 'The disease Anthrax made the English town Headless Cross famous in the first place. Headless Cross is situated in the Midlands. The whole area surrounding the village was wiped out after the epidemic - it's a disease that normally only affects animals. It took place a few hundred years ago.
"I don't like Anthrax' vocals. Apart from that, I'd say that they've copied the song almost too well."
But back to the lyrics that Tony wrote for the last Black Sabbath album; they revolve almost solely around devils, demons, murder and death. The lyrics on earlier albums (on which the music wasn't that different anyway), were brilliant too - despite tackling different issues. The lyrics used to revolve around war, pollution, drugs, and the other madness still occuring daily. Martin justified this. *"'Paranoid',... well, the Vietnam war was in full swing in those days. And pollution? Well, these things are all still around these days - nothing's changed. But the lyrics always depend on who sings them. Our music these days tackles darker problems. There's no point in continuing to sing about the Vietnam war. I couldn't sing about the things that Geezer wrote."*
So Geezer was responsible for most of the lyrics.
"Yes, geezer wrote 99,9 percent of the lyrics," Iommi confirmed. *"The only thing that Ozzy wrote was, as far as I can remember, - 'Am I Going Insane'. That really came from the depths of his heart."*
Credit for the Black Sabbath compositions always went to the entire band with album sleeves always stating: all compositions by Iommi/Osbourne/Butler/Ward.
What about that then?
"Yes, even when I played instrumentals by myself without the band. We still credited them to the whole band. Just to avoid the whole 'I'd like my song... ' rigmarole.
I hardly wrote any lyrics. I wrote a few on 'Seventh Star'. It was more than enough for me to keep the music going and organise production. I was often pushed into the producers chair against my own will. There weren't many good producers around; Ozzy and everyone else would suddenly go on holiday, whereas I would stay on alone in the studio."
As we slowly neared the end, Tony Martin asked me whether I thought, *" that any of the new songs might be covered one day?"*
I don't think that's an easy question to answer; time will tell.

ATOMIC PLAYBOY

O.K. guys and gals, introduce yourself to Steve Stevens. Looks familiar? He should do. He's the little guy with the big hair who was Billy Idol's sidekick in all those power pop rockin' singles like 'Rebel Yell', 'White Wedding' and 'Mony Mony' and the not so rockin' 'Whiplash Smile' album. He's even the guitar hero type on Michael Jackson's 'Dirty Diana' single and video. He's in a Kensington hotel, looking sharp in immaculate leather trousers and a black silk shirt, with some tasty looking gold and silver bracelets and *that* hair to talk about his new 'Atomic Playboys' band, but all anyone wants to ask him is *those three questions*. Am I any different? Nah, so just for mischief...

1) What's it like working with Whacko Jacko?

"The funniest thing about Michael is his sense of humour really. Obviously someone who's been involved in entertainment since he was a kid is going to have a different slant on things. I mean the monkey wears 'Elizabeth Taylor's Passion' perfume! You've got to be a bit out there to put that on your monkey."

2) What happened between you and Mr. Sneer himself, Billy Idol?

"Nothing happened. I had been signed to Warner Bros. for four years and I didn't leave Billy till two years after I'd got my solo deal. I'd been seven years with him, so it was really a time to move on. After doing 'Rebel Yell', the album after that, 'Whiplash Smile' didn't really showcase a lot of my guitar playing and I was getting a bit itchy to get out there."

3) What's Billy's next record going to be like?

"I have no idea. You probably know as much as me about that one."

That bit over with, let's talk Playboys.

Or rather, let's talk about the band you were reported to be putting together with Billy Sheehan. Was this the first line up of Mr. Big?

"People would see us out at clubs together....we played together and jammed together and all that kind of stuff. I think people put two and two together, but musically our inclinations are very different. We hung out as friends, but we never really went 'let's do a band'."

So onto the Atomic Playboys...

"It's my band, it was the record company who urged to put my name in front of it, y'know they think it's gonna help. But once it's accepted on it's own terms I don't care if it's Mickey Mouse's name out front."

In some ways the album takes off where 'Rebel Yell' left off, particularly the first track on either side, but there's some pretty left of field stuff as well, bluesy stuff, weird Eastern stuff, and some more direct rocking stuff than Idol ever went in for. Not forgetting a cover version of the Sweet's 'Action' that sounds for all the world like a beefed up version of Glam titans Wrathchild.

"I thought it was Queen. I kept telling people I wanted to do this Queen song, 'Action', they'd never heard of it! I ended up having to contact Steve Priest, the Sweet bassist, to find out how to do the backing vocal effects. Brian May being a big influence on me, we've taken a kind of jam at the end of the track which could be a Brian May tongue-in-cheek thing."

The Playboys are Thommy Price (drums-formerly in Idol's band), Phil Ashley (keyboards) and Perry McCarty on vocals, former frontman with the sublime Warrior, of 'Fighting For The Earth' fame, a band who almost out-Manowar-ed the 'Kings Of Metal' themselves.

McCarty was found courtesy of a Ronnie James Dio-produced demo, though he wasn't too interested in joining. But when he turned up in dirty jeans and old sneakers, Stevens-sick of auditioning Idol lookalikes-went all out to persuade him to sign up.

"Finding a vocalist took over a year. I wanted a singer with an R & B base, as well as, with Perry, liking all these hard rock singers like Rob Halford and Klaus Meine. It gives me the opportunity to play full blown guitar and not worry about the singer getting lost in the mix. In the States there were so many people looking for singers, and we'd all gone through the same singers. Perry's quite a character, kinda pissed off, he's an honest kinda guy. He's into, like motorcross and stuff like that, a beer drinking guy from Southern California. I'm a New Yorker... just a vastly different kinda guy."

Steve's received one of the ultimate guitar player's accolades with his own 'Steve Stevens' guitar being manufactured. What kind of person plays a Steve guitar?

*"I dunno, a lot of professional musicians play it. Eddie Martinez, the guy who did all the guitar work for RUN DMC. The guy in Heart plays one and the guy in Debbie Gibson's band, hah, hah! They might try and have my name taken off the headstock, but they like the way my guitar looks. I don't have many. Most I give to friends, people who don't have instruments. They come by and we get a little drunk and it's...here, take this guitar! You wake up and it's f***in' gone! What did I do?!"*

Still on the design front, the album sleeve is a superb H.R. Geiger painting, about which Steve's obviously pleased...

"It's great. In Germany Geiger artwork is largely banned because he can be pretty graphic with sexual organs and stuff, so they're really exited because this is one of the few things they can get of his there. It's a kind of post-nuclear guitar hero thing and we're using it as the basis for an animation thing for the first video. The potential for it to look good is great."

So there you have it...The Atomic Playboys! Just *don't* file them alongside Badlands, Mr. Big, Blue Murder and any of the other *back to basics* guitar band albums out at the moment. For a start, there's no pseudo-Zeppelin tune.

"There was a definite attempt on my part to do exactly the opposite! I think my record is very different from those other people that you mentioned, and I think it shows more of me as a 'musician' than a 'guitarist'. They're really very blue band influenced."

There's a touch of blues on 'Atomic Playboys', sure, but it's got great big stomping power rock tunes that no other 'guitar' album would recognise. It's even got a few potential hit single tracks.

The little guy with the big hair is back!

Mark Day

Back To The American Rock Future

Dirty Looks have just released album number three, 'Turn Of The Screw', and as with their previous two releases we are talking straight from the hip, raunch boogie, rooted in the blues, but mutated into a shambling, snarling, urban monster that slides its sleaze amongst a line of twisting heavy weights a la AC/DC, Rose Tattoo, Aerosmith and even The Guns. But ask Dutch born singer and guitarist Henrik Oestergaard whether he is a traditionalist deliberately reconstructing a certain feel, a certain sound, and he'll tell you he doesn't think about it.

"The new record, 'Turn Of The Screw' is like what we wanted to play, it's what the band is about and the way the songs come out is just the way they are. I'm probably too close to the material anyway to really sit down and evaluate the whole thing but I happen to think the last record is a big change from 'Cool From The Wire' in both the sound and the lyrics. It's rawer and harder and more representative of Dirty Looks then previous albums."

When I first heard 'Cool From The Wire' I thought great sleaze which licks out the seamier side of tinsel town and was kind of surprised to find that the band didn't hang out there.

*"Yeah, a lot of people say that and I really don't understand how or why it happens. I used to live in LA but that's it. I mean I'm not sure whether we sound like we should come out of there or not. Personally I don't like too many LA bands 'cos they all wear funny clothes, spray their hair, put on eye liner and stuff like that. To be honest I would rather people thought the band were from New York than LA. But it's not that we don't want to cultivate an image, we just don't want a superficial one. Ours is more an attitude, a presence. It's a "F**k you!"* sort of thing. It's not to go out and look like a girl! I mean that sort of obvious marketing is gone with the birds! Now the kids are getting smarter and they can see through the bull. At least the kids I talk to, the ones that are cool. They want real people playing good tunes. We cultivate a non-image because hopefully we see Dirty Looks as a band that's going to be around for a long, long time, like The Stones and The Who. They were never image bands because they had the songs and if you have them then your just a street group and your gonna be around for ever."

So with that in mind do you see the American music scene as a healthy one?

STUDS AND LEATHER

"Yes, at the moment it's really kicking ass. Not that I like all the bands that are out there personally, but I'm glad that they are all successful because then it makes it easier for other bands to get in the door. I mean Guns N' Roses have been enormously influential in this respect and those guys happen to be cool, but there aren't too many other bands that are. You see there's too much pretension in rock and roll nowadays and the kids in America realise that though I think it might be a little different in England. There you still see groups wearing studs and leather and dyeing their hair black, but over here it's changed to more like putting on a T-shirt and a pair of jeans and playing music. I'm not downin' on England or anything, I'm just talking about the bands that I see coming out. I mean Maiden are a great group but they all dress funny and the same goes for Judas Priest. And the kids here are starting to sense that superficiality, that loss of credibility. Consequently their records aren't selling as well as they used to."

Henrik isn't exactly over enamoured with 'Cool From The Wire' the band's glorious second album that received great reviews and which I rate very highly.

"I just didn't like the direction or the image that the band had on some of those songs because they misrepresented what we were about. The lyrical content was wimpy and the songs themselves were old. We had fifty numbers and then the record company picked out eleven of them. As a band we had no say whatsever on what went on the album because our manager was kind of a dick and kept the band as far away from the record company as he could, therefore we really weren't aware of what was going on. So we fired him. There are only a few songs off that album that I really liked, the title track, 'Oh Ruby', 'No Brains Child' and 'Put A Spell On You."

To be honest the one thing that was a let down was the zilch promotion that 'Cool From The Wire' received in England. Sometimes the majors don't seem to work Europe as well as they might.

ZILCH AND WASTE

"Atlantic didn't do much for that record. Only one out of ten releases will make money for the company and we made them money with 'Cool From The Wire'. But until it did they weren't going to put anything into the band that might have been a waste. But after having seen what we could do with zilch promotion, little touring and no budget, their commitment now is a hell of a lot stronger. Last time we spent £10,000 to record an album, which is peanuts. For the new one we spent £50,000! Atlantic is one of those labels that will sign ten bands and throw them all against the wall and whatever sticks they'll scrape off and work with."

The last two albums drew the line superbly between getting the down and dirty element to trade punches with a clear, concise production. How important is the producer for such an insular and headstrong band as Dirty Looks?

"Well no-one in the band is easy in the studio. After about two weeks everything gets boring as hell. It's just one of those things that has to be done. But at the time when we recorded 'Cool From The Wire', Max, (Max Norman), was vital to the band. Now though, I feel less producer and more band is what's needed, because we know what we want and have enough experience to get it. But it's a very fine balance to strike, especially with a band as volatile as Dirty Looks. I mean obviously in the studio everyone has input, like some producers are good songwriters, but in many cases it comes down to a question of musicianship, and the best thing is a producer who can make his suggestions in a nice way, without saying ' you can't write a song so I'll write one for you'. That's not what this band responds to. For 'Turn Of The Screw' we started out with Atlantic's choice, a guy called Beau Hill, and he was like an LA flowertop type of dude, and, well put it this way, we ended up with a guy called John Jansen from New York who was exactly what we wanted. He didn't change anything, and we got that old kind of sound that we like. We didn't want reverb, echo and thousand track vocals! In the studios these days it's not real. I mean forty eight tracks, that's not real. People forget that rock and roll lives and breathes on stage, it's all about playing live and that's the corner-stone to build everything on."

I'm sure it is and tour wise (passports forthcoming) Dirty Looks will be respirating heavily in London, at least, sometime in November after finishing up a short tour of the States.

JOHN DUKE

AIN'T ALF GOOD!

Perhaps for Jake E. Lee, John Sykes, Billy Sheehan, John Waite, and Neal Schon the 'B' is some metallic code signifying they're back.

"I'm back after a sizeable hiatus," divulges Bad English's accomplished vocalist John Waite, emphatically. "I got married, I was very quiet, I withdrew from the music community completely. Then two-and-a-half years ago I got divorced. I came back with an album for EMI that had 'Missing You' on it, and that song became number one. At that point, there was no place else to go with my solo career. I accomplished what I set out to do, I got to number one. It was the end of my solo story as far as I was concerned, I wanted to leave to picture or do something completely different; go back to painting or act or produce. I've been waiting for something like Bad English to get me interested in making music again."

BAD ENGLISH

Bad English are John Waite (ex-Babys), vocals; Neal Schon, (ex-Journey, Santana) guitars; Jonathan Cain (ex-Babys, Journey), keyboards; Ricky Phillips(ex-Babys), bass; Deen Castronovo, drums. Together by fate, they create an amalgam of accessible hard rock with more power chords than Bad English's former entourages (Journey, the Babys) were ever able to muster during their impressive late '70s, early '80s careers.

The lineup is a rather fascinating mix. The Babys, you are aware, were one of the most formidable teen bands of the late '70s, early '80s. With Jonathan's pleasing smile, Ricky's pouting brown eyes, John's distant-yet-appealing demeanor, and Wally Stocker's amiable guitar riffs, the Babys sent young ladies squealing with delight with their power pop anthems of youthful vibrancy. Hits like 'Isn't It Time' and 'Back On My Feet Again,' were soda shop jukebox staples.

And Journey, perhaps, their impact on Europe was negligible, but in the United States during the same late '70s early '80s period as the Babys, they put out the most palatable generic rock top 40 radio could dream of. Steve Perry's flowing vocals, Schon's graceful guitar, Cain's oozing keyboards created easy for the rock masses. 'Wheel In The Sky;' 'Lovin', Touchin', Squeezin';' 'Who's Crying Now;' 'Open Arms:' Journey racked up hit after hit, and became one of the first rock acts to do the stadium circuit. Eventually, egos and drugs got in the way, putting an end to a very profitable career.

The demise of both bands, in addition Waite's waning enthusiasm for his solo career, made for some talented, experienced musicians flowing about the rock circles. With the saving grace of Cain's past experiences it all united into this very interesting project.

CREATION

"Bad English came together when I was supposed to make a solo record for CBS," elaborates Waite in his solemn, direct manner. "As soon as I got into it; thinking about producers, what I wanted to write, how I wanted to sound; I realized I didn't want to do another solo record. I had to give some serious thought to what I could do, because left to my own devices right now I would do something dark, distant and obscure; a record ten people would like and the rest of the world (including the record company) would be offended."

Waite speaks as a poet, his words and phrases are deliberated upon, and his delivery sincere. "Although I wanted to do something doomy, I knew it was artistic suicide to undertake such a task. So I explored my desires further. Another facet of me wanted to do something a bit more broad and brighter. I wanted to elevate people rather than do the same old stuff, the sad stuff I so often do.

"I felt that to undertake such a responsibility I needed to put together a proper band," Waite expounds.

"The task of finding the right musicians was a difficult indeed," he elaborates. "I tried to find a guitar player in New York. I checked out everyone I could possibly check out, but the really good ones were out of town or really busy. I got a few guys in from L.A., but nothing really hit the spot. So instead of stagnating there, I went to the next best thing — keyboards — but I couldn't find anything there either.

"Somewhere in the middle of all this, Jonathan Cain's name came up. He was out on the road with a band that were

Mr. Big; Bad English. The 'B' runs throughout.

opening for Heart so I went to see him backstage at the gig in New York," Waite speaks of his friend for a decade-plus. Cain joined the Babys after the release of their second album Head First in 1978, he stayed with the band through 1981 whereupon Jonathan bailed for the megaplatinum retinue of Journey.

"We talked for a bit," continues Waite, "within a month I was in San Francisco writing songs for the Bad English record."

THE ENTOURAGE

Psyched, Cain tapped his bevy of friends for this project attempting to find individuals who might be interested in what they were doing. Among the anxious ones was former Journeyman Neal Schon. "Within three months of our collaboration, Neal had joined the band," proceeds Waite, unraveling the formation of Bad English. "The first time he came in to do some jamming, he bought in Deen Castronovo. He smiled and said he'd found Dean in a club the night before. Deen's like the best drummer I've ever played with, and he's only a kid... he's 23, but he's one of the most outstanding musicians I've been in a room with. He plays likehe'll blow up at six o'clock. He's great!"

Deen, for those of you not in the know, has done quite a bit of club work and album sessions for a variety of projects, including the raucous headbangers Wild Dogs.

Last came Ricky Phillips, one time beaming brown-eyed cohort of Cain and Waite in the Babys. "Ricky and I have stayed tight since the Babys, we've remained great friends," Waite explains, about this well-endowed British bassist who is relatively unknown in American rock circles. Not much has been heard of Mr. Phillips as of late, but according to Waite, "Since the Babys, Ricky's been playing on everybody's albums, recording, writing film scores, and he's even done some producing. He never stopped working, he just stopped being in the public eye.

"I'm so fond of him," Waite continues, displaying a rare smile. "I don't know anybody who doesn't like him. He's the most popular guy I've ever met in my life."

Waite becomes quite for a moment, not really sure how much of his artistic, moody personality the world is aware of. Then he decides to be honest. "When I was going through very pissed off periods, I would still stay on very good terms with him. He'd always come by and say hello when I was in town. He's a great guy."

MOOD SHIFTS

John Waite, an angry individual? No, not really, he's just an artist. You know how artists can be, explosive, moody, individuals who get upset that the world (and themselves) are not perfect. This makes them angry, anti- social, and reclusive.

"Yes, I do have a problem blending in," Waite admits. "I do have a bad reputation, most people think I'm a complete bastard. I am outspoken, I say what I think, and I believe in the truth. But I've come to terms with myself and what other people think about me.

"As an artist, I believe it is our responsibility to make great music. I'm not being like the Angel Gabriel here, but I think so much in rock and roll could be absolute crap unless you really watch it. You have to do something to elevate people and you have to respect the audience. As Tom Petty once said 'I never want to offend anybody's intelligence by releasing bad music.' The public is blind, but they deserve to have the best there is. Thus I've always prided myself in my work."

Waite's seven-year, four-album solo career is as varied as his emotional states. He's released albums on Chrysalis, EMI and CBS, all of them faring well.

"After I left the Babys and went solo I took a great deal of pleasure in making that first record (Ignition in 1982). I got a lot off my chest. The album had a lot of angst in it, a lot of really original thought."

His following two records, 1984's No Breaks and the multi-titled Mask Of Smiles 'Lust For Life' Welcome To Paradise weren't nearly as exciting to him. Needing impetus and illumination, Waite got married, and divorced. (He refused to comment about his alleged experimentation of mind expanding drugs.) From this he found the creative tension to inspire his fourth record, which featured the chart topping single 'Missing You.'

"The success of that record was the beginning and the end of things. Like seasons in a year, I'd reached the end of a phase. You get to a point where you feel like you've gone as far as you can go, and you either have to turn around and come back or you just fall off the bike. You've got to do it for yourself, you've got to get a grip on the world and stand up.

"I reached that point. I had to do something differnt. There was a lot of crap going on musically, and I knew, with the right inspiration I could top that, so I really wanted to get involved with something exciting."

Hence Bad English, this quintet of exceptionally talented musicians who have created a self-titled debut album with all the gusto of a good football game. But with Waite's acknowledged difficult persona, and his lengthy solo career would it be difficult for him to assimilate into a member of the band? Schon, Cain, Phillips, and Castronovo were not available for questioning.

"It's not a problem for me at all," Waite asserts solemnly. "There are times we'd laugh about it, they'd tease me, you know, 'Welcome to the band.' But throughout my solo work I treated the group that was playing with me as fellow musicians. It was never John Waite and... We'd spend a lot of time pushing the guys in the band to the front of the stage and making it feel like a group.

"Working as a band is nice," reiterates Waite. "It's not a problem for me at all. I've always been into the concept of a group. I am a strong person and I could go off and do more solo records – and I probably will in the future – but for now I'm very happy in a band situation. My music has always been very guitar oriented. It's a natural thing for me to be onstage with someone like Neal and be entertained a bit, it's where I'm at. I've always been into a group."

THE EFFORT

In early 1989, the quintet rendezvoused in Los Angeles with producer Ritchie Zito and began laying down tracks such as 'Forget Me Not' and 'When I See You Smile' in a variety of studios around town for Bad English's now available debut album. The group moniker, Bad English, as well as the album title, was derived from a term for a studio recreational fetish – billiards. Bad English is a term for improper pool playing (not from the American bastardization of the King's English).

"We really enjoyed making this record," he confesses. "We all had a great time and a lot of laughs. If laughter is anything to measure success, we're very successful. We're laughing so much it makes my sides hurt."

JODI SUMMERS

Loadsaletters, the place to let steam off! And you surely let off some steam this time round, with many letters focusing on a particularly sensitive subject. So we got the usual Guns 'N' Roses hate-mail, the usual 'may I have Jon Bon Jovial's private telephone number?', three job applications, and a new set of Salmon Lusty pix. Meanwhile here's some of the best of the rest!

Send your letters to
Loadsaletters, Metal Hammer
59 Queens Gardens
London W2 3HF

WHAT'S COOKIN?

Once again the sheer ignorance of the British public never fails to impress me. I am speaking of the Cook Report about Satanism shown on July 17th. From the way Fatbody Cook threw names like Iron Maiden, Ozzy Osbourne and W.A.S.P around you would have thought he had written a book on Heavy Metal instead of working for a crappy TV company. I don't know about you but the image of Dave Murray or Nicko McBrain sacrificing a young virgin has me laughing my head off. How many times do people have to be told, Iron Maiden are not Satanists! ..... aaarrgh it made me want to excrete over the TV set.

Speaking of lavatorial waste Roger Cook - who probably has only ever been to church to confess why he is so fat - used as proof of Satanic links with heavy metal a newspaper clipping from the paper renowned for guarding the moral standards of Britain. Yes, you've guessed it! The Sun. What more can I say except push off fatboy we don't want your sort around our beloved bands.

P.S. If anybody has any sheep, dogs, goats or chickens send them to Cook, he'll probably eat them!

Iain Habeshaw, West Linton, Peebleshire.

OUT DEMONS OUT!

In 'The Cook Report' they accused Slayer (my favourite band), Iron Maiden, Ozzy Osbourne and Black Sabbath of being Devil Worshippers!

Then they talked to two metal fans who used to be Devil Worshippers. Did they bother to research the subject properly?

No! They show albums with anything to do with the Devil on the sleeve i.e. Slayer's 'Show No Mercy'.

Now everyone's gonna think all metal fans are Satanists which is complete bull because we do not support Satanism! So all the media and the people on the Cook Report can F.O.A.D.

So leave us Metal Fans alone.

Enraged Thrash fan, Peterborough.

SATAN OR NATAS?

I thought I ought to say a few words, having just seen the 'Cook Report Special' on Monday 17th July about Satanic Rituals. How the f*** can they label 'Iron Maiden', 'Black Sabbath' and 'Ozzy Osbourne' as satanists. If they were Led Zeppelin I'd understand, as I have actually played 'Stairway to Heaven' backwards, and it DOES go on about Satan, but Iron Maiden, Ozzy Osbourne and Black Sabbath?

They explained that two men, both satanists, were so BECAUSE they were into Heavy Metal. Well I'm into Heavy Metal too, but I'm NOT a satanist, so that messes up that theory! HA!

Dave Smith, Woolwich, London.

OVERCOOKED

'The Cook Report' linked the growing number of Satanic cults with Heavy Metal music inferring that Heavy Metal music increases the popularity of Satanic cults.

Shown were albums by Ozzy Osbourne, Iron Maiden and Slayer. This is just one example of the ignorance of the public. Anyone who takes Slayer lyrics seriously must be ill, however, what people must realise is that Metal bands are normal people, not perverted maniacs.

Perhaps if more bands chose serious topics on which to base their lyrics, such as Metallica. It also does the image of metal no good when people like G 'n' R boast about drug taking or pose with bottles of Jack Daniels. Many heavy metal fans are very young and impressionable so come on, clean up your act, the music is the only thing we're interested in!

Dave Dobbs, Grimsby.

OH ROSE THOU ART SICK

I am sick to death of Guns 'n' Roses, every issue of M.H. has either got a poster or an interview with them.

There are so many better rock bands around who could do with the publicity and yet G 'n' R who have now 'made it' are just about everywhere. You look. I don't see why you can't have at least 1 issue without them.

Tara O'Conno, Reading Berks

BITTER SWEET

I am writing to complain about the pratt who wrote the story of the Sweet in MH. I suggest he gets his facts right first. Marc Bolan pioneered the use of make up. He started the glam rock scene.

The Sweet are a bunch of w**kers who can't play or sing. They just tried to follow Marc Bolan.

Marc Bolan Fan, Bletchley, Milton Keynes.

NICE ICE

Greetings! Here's a question for all you speed freaks out there... How many of you wonderful people are into the most exciting band to have hit the thrash scene since Megadeth? F**k You! I'm talking about ICE AGE!! Take my word for it, these girls can rip it out with the best of 'em. If you don't believe me, then check out their demos, or go see 'em on tour.

If you're a fan of 'intelligent thrash' (Metallica, Megadeth, etc.), then you WON'T be disappointed!

Go on, give Ice Age a chance, or you'll be missing out on one hell of a party!!

See you at the gigs...

Glenn, Somewhere in Northumberland.

PRAISE D'Lord (Welch actually)

I couldn't believe what I was reading in the 'Jobs for the boys' editorial of your last issue! At last one of our industry's best magazines is saying what so many of us in the industry have said for a long time and been pushed on one side by the 'establishment' of the Metal and Rock fraternity. Yes, there are too many old farts who should have been gently put out to grass years ago and legally banned from ever recording again. How can the new bands ever get a toe hold when the likes of the Who and the Stones take all the record companies' promotional budget money for releases and world tours? They will do nothing to enhance the future of our music or lay foundations for young bands with talent like The Grip, Wratchild or Marshall Law. What was the point in Queen or Bowie releasing their latest offerings, both abysmal and in the case of Bowie's Tin Machine a load of utter crap which he admitted was thrown together qulckly! What's the point of A&R men if all they do is bow to the demands of these ageing ones instead of getting off their asses into the street and find the great bands of tomorrow? I couldn't give a toss if I never see Pete Townshend, David Bowie, and the rest of their age group ever again. Let's fondly remember them at the top not coming out again to top up the pension. If you cut off the new talent the music industry will die, and it's already showing signs of illness.

Barry Faulkner
EPL Management

WIRELESS SHOW OUTRAGE

After listening to the Friday Rock Show on Radio 1 I was unfortunate enough to hear the Mary Whitehouse Experience thinking it might be a bit of a laugh. Halfway through the show a woman came on and proceeded to do a sketch on Metal Hammer and went on about fans being spotty wimps (Manowar would have something to say about this), and suggested that Lemmy was an illiterate moron and that violence at metal gigs was the norm. The only people who give metal a bad name are those who haven't a clue what its all about. They should stick to Stock, Aitken and Waterman and leave metal fans alone.

SIMON LEWIS, London E14

IRISH STEW

I was disgusted that in British Steel not one Irish band was mentioned. The Irish scene is thriving with bands like No Sweat, Emerald, No Hot Ashes and Sweet Revenge to name a few. Get your fingers out and give Irish metal a chance!

JASON GOURLEY, Cooks Town, Tyrone, N. Ireland.

BACK ISSUES

SUFFERING? HELP IS AT HAND

Missed a particular edition of METAL HAMMER you really wanted to see? You know, that one with the great pictures of Cinderella or the fabbo interviews with Anthrax, Metallica or Yngwie Malmsteen? Help is at hand. You can now order Back Issues of MH from detailed list below, dating back to 1986. Just tell us which issue you'd like and send a cheque or postal order payable to "Rockteam" for £2 each copy including p&p to "Back Issues" Metal Hammer, 59 Queens Gardens, Bayswater, London W2 3HF.

Metal Attack 87

Gary Moore (cover), 16 page AC/DC special, Kreator, VoiVod, Cinderella, Bon Jovi, Shy, Magnum, Slayer, Malice, Helloween, Overkill, Steeler, Paganini, Manowar, Status Quo, Megadeth, Lee Aaron, Flotsam and Jetsam, Motörhead, Strangeways, Rock Goddess, Georgia Sattelites, Tesla. Posters: Tour Poster '87, AC/DC, Helloween

Metal Attack '88

Monsters of Rock '88 (special), AC/DC, Europe, Def Leppard, Judas Priest, Iron Maiden, Great White, Guns N'Roses, Helloween, Testament, 220 Volt, Treat, Kiss, David Lee Roth, Megadeth, Anthrax

No. 1 (JANUARY 1987)

Deep Purple (Ritchie Blackmore), Europe, Iron Maiden (backstage with fans), Slayer, Bon Jovi/Queensrÿche, Kansas, Krokus, New bands (Cinderella, FM, Victory, Steeler, Helloween, Crimson Glory, Tesla). KK Downing (guitar special), Deep Purple (History Pt. 2)

No. 2 (FEBRUARY 1987)

Kiss, Metallica, Michael Schenker, CD in HM, Ozzy Osbourne, Magnum, Brighton Rock, Anthrax, Bruce Dickinson, Venom, Savatage, Nuclear Assault, Lemmy on beer, Vinnie Moore, Thin Lizzy (History Pt. 1) + Metallica-Poster

No. 4 (APRIL 1987)

Whitesnake (David Coverdale), Iron Maiden, Helloween, Tesla, Anthrax (own words), AIDS, ITB Agency, Shy, Lou Gramm, White Sister, Keel (Studio report), HM in Brazil, Overkill, Voi Vod, Savatage, King Diamond, Mercyful Fate, Led Zeppelin (History Pt. 1).

No. 6 (June 1987)

Accept/Udo, Slayer, Scorpions, Helloween, Groupies, Marillion (Fish), EZO, Lemmy (bass guitars), Tony McAlpine, Celtic Frost, Testament, State Trouper, Strangeways, Bay Area Report, Andy Taylor, TNT, Pretty Maids (Own Words), Led Zeppelin History (Pt. III). Posters: Slayer, Helloween

No. 7 (July 1987)

Judas Priest, Sammy Hagar, Zodiac Mindwarp, Cinderella/Bon Jovi, Stryper, Terraplane, Metallica, Rory Gallagher (guitar test), Rage, Bathory, Ozzy Osbourne, Tesla, Y&T, Georgia Sattelites, Warlock, Chrome Molly, UFO History (Pt. I)

No. 8 (August 1987)

Kiss, Anthrax, Reading (25 years), Kooga, Ratt, Metallica (drum special), DIO, WASP, New York HM, Stan Bush, Coroner, Nuclear Assault (guitar special), John Norum (ex-Europe), Judas Priest (Own Words), UFO History (Pt. II). Posters: Anthrax, Megadeth

No. 10 (October 1987)

Kiss, Warlock, Michael Schenker (studio report), Whitesnake, Blue Oyster Cult, Monsters Of Rock special, Bruce Payne (Deep Purple Manager), Reading Festival, Hades, Kreator, Armored Saint (own words), Savatage, Van Halen History (Pt.2)

No. 12 (October 19, 1987)

Warlock, Aerosmith, Celtic Frost, Kreator, Rush, Phenomena, HM Fantasy, Joey DeMaio (bass), Guns n'Roses, Faster Pussycat, Destruction (studio report), Accept, Def Leppard History (Pt. 2)

No. 13 (November 12, 1987)

AC/DC, Black Sabbath, Ray Gillen, Aerosmith (Trick or Treat), Marillion, Gypsy Queen, Iron Maiden (fanmag), Venom (studio report), John Wetton (bass player), Bad News, Chariot, Exodus, Bonfire, Victory, Twisted Sister

No. 1 (December 31, 1987)

David Lee Roth, Slayer, Anthrax, Mortal Sin, Gypsy Queen, Zodiac Mindwarp, Hellion, Triumph, Silent Rage, FM, Vinnie Appice (drummer), DIO/Warlock (live on stage), D.R.N., Aerosmith, Samson, New bands (Diamond, Jeff Paris, Lion), Whitesnake. Posters: Mötley Crüe, 1988 yearplanner

No. 6 (March 28, 1988)

Judas Priest (studio report), Alice Cooper, Dokken, L.A. Guns, The Grip, Yngwie Malmsteen, Krokus, Toxik, Rick Dufay, Chrome Molly. Posters: Scorpions, Metallica

No. 13 (July 14, 1988)

Iron Maiden (over America), John Norum, Lizzy Borden, Ace Frehley (own words), Cinderella, D.R.I., Tokyo, Faith No More, Baren Cross, Riot, Judas Priest (classic tracks), Carmine Appice, Queensrÿche center spread, Acid Reign & Sacrilege (thrash metal burn up), Monsters Of Rock US '88. Posters: Scorpions, Aardschokdag

No. 15 (Cover: Iron Maiden)

Iron Maiden, David Lee Roth, Kiss, Megadeth, Guns N'Roses, Helloween, Testament, Anthrax, Razor, Uriah Heep (classic tracks), Treat (own words), Michael Schenker/Mitch Perry (guitar setup), Great White, Robin Trower, Living Colour, Ozzy, White Lion. Posters: Judas Priest, Cinderella

No. 16 (August 1988)

Metallica, AC/DC, Manowar, Slayer (own words), The Quire Boys, Europe, Mantas, Def Leppard (Fan Mag), Shout, Wolfsbane, David Coverdale (horoscope), Guitar special (Paul Gilbert, Greg Howe, Jason Becker), HM Worldwide (Stone, Violence). Posters: Iron Maiden, Ozzy Osbourne

No. 18 (Cover: Helloween)

Helloween, Bon Jovi, Joan Jett, Cozy Powell, Stage Diving Special, Last Descendants, Kruiz, Cloven Hoof, Monsters Of Rock Special, Soho Roses, Onslaught, Balaam & the Angel, Dirty Strangers, Dee Snider, Joanna Dean, Craaft, HM Worldwide (Winger, Adversity, Circus Of Power, Suicide Squad), Mortal Sin. Posters: Kiss, David Lee Roth

No. 19 (September 26, 1988)

Anthrax, Jimmy Page, Monsters Of Rock Germany (Anthrax, Testament, Great White Treat), JoJo, Ozzy Osbourne (horoscope), Atrophy, Billy Milano; Vixen, Celtic Frost, HM Worldwide (Femme Fatale, Precious Metal), Black Magic (special story). Posters: Metallica (Part II), Helloween

No. 20 (October 10, 1988)

Deep Purple, Motörhead, Uriah Heep, King Diamond, Little Angels, Angel Dust, Bon Jovi (Fan Mag), Zed Yago, Sacred Reich, Rick Allen (drum special), Living Death, Suicidal Tendencies, Slayer, Nuclear Assault, Metallica (live), Aerosmith (classic tracks). Posters: Bon Jovi, Europe

No. 23 (November 21, 1988)

Iron Maiden, Quiet Riot, Raven, Cinderella, Lita Ford, Exodus, Testament, Liege Lord, Kings X, Nightranger, Ice Age, Rock Managers, Dare (own words), center spread Dogs D'Amour. Posters: Ozzy, Queensrÿche

No. 24 (December 5, 1988)

Bon Jovi, Dokken, Fish, Michael Kuton, Quireboys, Chrome Molly, Steve Howe, Poison, K 2, Anvil, Badlands, Holy Moses, David Lee Roth (live), Kiss, Europe (Fan Mag). Posters: Celtic Frost, Lisa Dominique

No. 25 (December 88)

Magnum, Marillion, Crimson Glory, Vixen, Mr. Big, Annihilator, House Of Lords. Poster: Iron Maiden

No. 1 (January 89)

British Steel Part 1, Bon Jovi, Doro, Kai Hansen, Ozzy, Circus Of Power, Bonfire. Poster: Manowar

No. 2 (February 89)

Gary Moore, Lisa Dominique, Judas Priest, Rush, M.O.D., Tesla, British Steel Part 2. Posters: W.A.S.P., House Of Lords

No. 3 (February 89)

Dio, Vow Wow, Def Leppard, Guns N'Roses, Celtic Frost, Desperado, Acid Reign. Posters: Vixen, Scorpions, Testament, Overkill

No. 4 (March 89)

Anthrax, Zed Yago, Metal Church, Deep Purple, Exodus, Victory, Chastain. Posters: Exodus, Tesla

No. 5 (March 89)

Doro, Europe, Poison, White Lion, Kingdom Come, MSG, Slave Raider. Posters: Anthrax Pt. 1, Metal Queens

No. 6 (April 89)

Rush Fan Mag, W.A.S.P., Vixen, Black Sabbath, Mötley Crüe, Hawaii Rock, Posters: Anthrax Pt. 2, Poison

No. 7 (April 17, 89)

Living Colour, Jeff Pilson, Whiplash, Ozzy Osbourne, Queensrÿche, Kreator, The Cult, Accept. Posters: Helloween/Kingdome Come

No. 8 (May 1, 89)

Kiss, Magnum, Onslaught, Rick Emmett, Deep Purple (Rock Retro), Russia's Woodstock. Posters: Gary Moore/Annihilator

No. 9 (May 15, 89)

Sabbat, Victory, Helloween, Blue Murder, Great White, Dream Theater, British Steel, Roadreport: Doro, Roundtable: Tony Iommi & Cozy Powell. Posters: Accept, Onslaught, Manowar

No. 10 (May 29, 89)

Metal Hammer Festival: Full Report, Manowar, Acid Reign, Zed Yago, D.R.I., Kansas, Californian Dreams, Wolfsbane, Uriah Heep, French Report, Magnum, Fan Mag: Led Zeppelin. Posters: The Cult, Kreator

No. 11 (June 26, 89)

Motörhead, Queen, White Lion, Badlands, Voodoo X, Venom, Brighton Rock, Sub-Pop, The Grip, Romeos Daughter, Guy Bidmead. Posters: Guitar Heroes, Slayer

No. 12 (June 26, 89)

Metallica, White Sister, Tigertailz, Fates Warning, Savatage, Dare, Suicidal Tendencies, Roadreport: Anthrax, Euro Rock Probe, 12-Page Special: Guns N'Roses

Hurricane No. 2, Spring 1987

Tina Turner, Billy Idol, Gary Moore, Santana, Barclay James Harvest, Debbie Harry, Peter Gabriel, Whitesnake, Rock Capitals: London. Posters: Billy Idol, Peter Gabriel

Hurricane No. 3, July 1987

Scorpions, Huey Lewis, Chrissie Hynde, U2, Pink Floyd, Phil Collins, Georgia Satellites, Rock Capitals: Los Angeles. Posters: Scorpions, Lee Aaron, David Lee Roth

GENESIS SPECIAL

The Invisible Report

68 Pages Of Exclusive Interviews And Full Colour Pictures

3 Genesis Posters

Soundcheck

	average rating Ø	CHRIS WELCH	MARK DAY	REINHARD HARMS	JOHN DUKE	KAREN SEEKINGS	VALERIE POTTER	LIZ EVANS	JERRY FLYNN (Reader)	WILLY (Grip)
KING DIAMOND Conspiracy	4,625	5	1	3	3	5	5	5	5	5
JASON + THE SCORCHERS Thunder + Lightning	4,250	4	5	5	5	3	4	3	3	2
GANG GREEN Older (Budweiser)	4,125	5	4	4	4	2	3	3	3	5
STEVE STEVENS Atomic Playboys	3,625	4	4	5	5	2	3	4	1	1
EAR DAMAGE The Hangover Of Misery	3,500	3	3	2	2	2	3	4	4	5
ED KUEPPER	3,500	2	4	3	3	4	4	3	2	3
XENTRIX Shattered Existence	3,500	4	2	4	3	2	2	3	5	3
HAWKER (Comp.) Free For All	3,375	5	3	3	2	1	2	3	5	3
MICHAEL BOLTON Soul Provider	3,125	2	3	3	3	4	4	3	2	1
RAGE Secrets In A Weird World	2,875	4	3	1	3	3	2	4	1	2
ANVIL Past + Present	2,750	4	2	2	2	2	2	2	3	3
CARCASS Peel Sesions	2,500	4	2	2	2	2	2	2	2	2

[1] = Putrid [2] = Dodgy [3] = Not Bad [4] = Brilliant [5] = Utterly Incredible

SOUNDCHECK

My what a rum week we're all having. Karen's ailing, Mark's whingeing (what's new), Liz is skiving, and somehow Soundcheck has to be dealt with. OK. Fighting through the stack of empty everything between Mark's desk and the stereo is a brave and noble feat indeed, but somehow somebody managed and the end result much to the disgust of the minority was the triumph of King Diamond. Is this really what the state of rock is coming to today? Pseudo wizards outdoing smoke dusty cactus rockers, Jason And The Scorchers and beercore casualties, Gang Green. 'Tis true. Bill Idol's sidekick cashed in on his borrowed fame (spot the difference, enlighten us and win a trip to the boudoir of whosoever you desire) and trolled in fourth. Big noise never did die easily. Scraping the barrel we find Carcass, who scored a generous two from everyone except John who loves anything putrid and indecipherable. John Peel does too, well these were the Peel Sessions, so I guess he loved them. Anvil and Rage were sniffed at by most as well, maybe the sunny weather requires something a little more mellow. Mellow, but not Micheal Bolton who can only be described as misplaced. This is Metal Hammer, the international hard rock and heavy metal magazine isn't it? I mean it isn't Gloopy Spoon, the interglobal soft touch and featherweight marshmallow magazine is it? Could've fooled all but Chris and Ray who know an excellent musician when they hear one. The rest don't - and like it that way! Well, that just about winds it up for another jovial and hectic fortnight. The stereo is still in one piece, Mark's desk still hasn't collapsed and Chris's sanity is still (virtually) intact. Amazing! Roll on two weeks time - we can do it all over again! All those albums waiting to be discovered/ massacred/ applauded/ ridiculed. Bet you wish you were in a band, just so's you could have your album featured in Soundcheck.....

PROFESSOR DRIBBLELA

BEST OF ALL

KING DIAMOND
'Conspiracy'
(Roadrunner)
****

I haven't got a lyric sheet just an advance tape so I know I'm probably losing out on 40 percent of the King Diamond experience. The story is always the essential, aural alibi to vindicate the myriad special effects and over the top melodramatics that are essential ingredients when climbing aboard King's rock and roll ghost train. I am told that 'Conspiracy' continues and concludes the story of 'Them' so if your sitting comfortably I'll begin. To take King Diamond and appreciate him you must be willing to entertain not just his music but his world. It's Hammer Horror but don't be scared, just think that there were engineers and producers there, and the band are musicians not real monsters. At the end of the day/night it's only an album! 'At The Graves' commences with whirligig organ that merry go rounds your brain until the song crashes in with speed riffing and King screeching as if he's got a thousand angry bumble bees jammed up his jacksy. It then smashes into a brilliant melodic break that IS pop/metal, as in 'Ziggy Stardust' the track. A tantalising opener that flatters to deceive because in fact there are lots of different parts flirting with various rhythms. Already it's obvious that 'Conspiracy' is King's most complex offering not just in the music but in the production and performance of the infamous vocals. 'At The Graves' fast forwards into 'Sleepless Nights' which storms out of the speakers with strident riffs carrying a thousand attendant horrors as they break their twisted spines to absolve a Greensleeves acoustic break that Ann Bolyn might have knocked out in one of her more tense moments. King is almost pulling out Dokken style riffs here but more extreme in every apartment, faster, slower, more bizarre, shivering gloatingly under the ice shadow of the horror story format. Unfortunately the solos of Andy La Rocque and Pete Blakk seem to be dictated by the lyrics rather than by the music, they are grave robbing, skin peeling, screams of melodramatic anguish. And so we come to 'A Visit From The Dead', which I don't think is about exchanging cornflake fillings with Jimi Hendrix, but starts with a flowery, phased acoustic lazily slicing through still aural waters, circa Genesis/Zeppelin. It's King getting at one with nature I guess.

And from a brilliant start it builds superbly, showing a mature pacing that creates a fearful expectancy until your just waiting for something to crawl out of the speakers and stain your sensibilities irrevocably once and for all! The best so far.

JOHN DUKE

SPECIAL TIP

TREVOR RABIN
'Can't Look Away'
(Elektra UK: EKT 58 960 781-1)
*****

POWER! The multi-talented Mr. Rabin has produced an album that shows just how and why Yes came back with such powerful records in the early Eighties. For there is no doubt Trevor's guitar playing, song writing and production skills were a major factor in bringing Yes music up to date. Yes are still very much together, despite the flanking movement wrought by Jon Anderson with his merry band of ex-Yes men. In the meantime Trevor has been beavering away at his own project and this album is streets ahead of the competition. In fact, it stands out on its own, as a superbly crafted rock album that rises above all controversies.

Although Trevor hasn't received the recognition his due in the U.K. anyone who chances upon this collection of songs will be rewarded with a blitzing series of passionate performances. Armed with strongly emotional lyrics and brilliant guitar playing that's delivered by the cutting edge of advanced production technology, 'Can't Look Away' hits hard at the senses.

There is an infusion of South African rhythms as Rabin is aroused by memories of his homeland, but this is uses sparingly, to add variety to a series of songs that segue together, making you want to listen to each track in turn. This is one of those albums where you switch on the CD player, stretch out on the floor and reach for a glass of wine. You might put the record on as well! So let it all wash over you, from the few seconds of floating guitar intro of 'Etoile Noir' to the slow and menacing beat of 'Eyes Of Love' notable for its grumbling bass lines and peculiar grunting noises!

The battering drum sound,(courtesy of Lou Molino 111) rich, wide screen vocal harmonies and uplifting guitar pervade all the songs including the funky 'I Didn't Think It Would Last'(watch out for the tricky stereo effects and sudden dead stop). Songs like 'Hold On To Me,' 'I Miss You Now', 'I Can't Look Away'and 'Something To Hold Onto' all have their little production surprises and ear catching subtle effects.

Trevor delivers his lyrics with most care and feeling on ballads like 'Hold On To Me'which may be a bit poppy for metal fans but it could well cause a sensation at the live shows he's planning. We actually need about ten pages to discuss the music encapsulated here in depth, but it would be easier if you just bought the record. Take my word - if you like adventurous quality rock then you'll find this is probably the best album of the year thus far.

CHRIS WELCH

LPs

ANVIL
'Past And Present Live In Concert'
(Roadrunner)
****

A first live album usually signifies the end of something and has various levels of presence. Like it can be the end of the goddamn band or the end of an era. I hope 'Past And Present' (recorded in San Pedro, California) signifies the second for Anvil, because rarely can a group have come on so strong with so much hype and then faded so badly to abject obscurity. The thing about Anvil is that they really did release a glorious debut back in '81, the seminal 'Hard N' Heavy' which

more than lived up to its name. That was followed by the anthemic 'Metal On Metal' which basically took the bedrock of the first album and speeded matters up. But it's a disgrace that there is not one track from 'Hard N' Heavy' on 'Past And Present'. Where are the glories of 'Bondage', 'AC/DC', and the brilliant 'School Love'? Thank God you have most of the 'Metal On Metal' album but then there is also the title track from the disappointing 'Forged In Fire' which is still as unwieldy and pretentious live as it was in the studio, and a rather silly 'Toe Jam' to spoil what could have been a glorious assemblage and dock the album a full star. Live Anvil are a capricious beast. I saw them at Reading and they were abysmal, like a musical spaghetti junction, but I saw them at the Marquee way back in the mists of time and they were superb. Technically for 'Past And Present' they seem to have it pretty much together and let's face it Anvil firing on all cylinders did write some of the best gonzoid metal of the early eighties. Lips knew how to flail an average riff into tortured heights way above its pedestrian means and Robb Reiner is one of the BEST power drummers and in consequence excells himself on the immense 'Blood On The Ice' but then rather spoils everything with a well dodgy drum solo tacked onto the end of 'March Of The Crabs'. Side Two undoubtedly has the best songs. Starting with 'Jack Hammer' it's Anvil at their crassest and their best, then we have 'Metal On Metal' which still boasts the best riff the band ever came up with, the stunning instrumental '666' and finally the unnatural 'Mothra' which, even though it is stretched out to double its original length (ten minutes) is still a classic in tacky anthemic metal. All in all this is a fine album, reminiscent of many of Anvil's past glories. Come on they were just too good to be forgotten.

JOHN DUKE

HAWKER RECORDS
'Free For All'
(Roadrunner)
*****

Here we have four bands doing the business live at the infamous CBGBs, New York's hardcore palace. Four bands giving out three tracks apiece on a single album. A fond detailed memory of what went down on the night of April 9. First off we have Token Entry delivering two tracks off their debut LP 'Jaybird' plus 'The Edge' from the now deleted 'Beneath The Streets'. Token Entry contain two new members, Mike Bitton on bass and Richie Acham on guitar.

The sound is excellent, the editing a mite severe, but as Entry ain't exactly done that much recently it's very nice to hear them in full cry again. My favourite has to be 'Pink Things' with the glorious rip off of Hendrix's lick to 'Purple Haze'. Great set. Glorious. Next up we have Wrecking Crew, Boston based, East Coast, and they start with the superb 'Why Must They' from their VERY strong debut, 'Balance Of Terror'. Brilliant, heart felt rock and roll. Wrecking Crew are one of the few hardcore bands who really know how to use a two guitar format well, with both Ralph DiNunzio and John Darga meshing together so tightly they probably still bear the scars to this day! Love 'Troubled Youth' when they rip off the first chords to Black Sabbath the track before starting the number in earnest. Next up are Rest In Pieces carrying new addition and ex Agnostic Front, Craig Setari on bass. You get 'Not Worth Shit' and 'Keep Your Distance' from the debut album 'My Rage' but most promising of all is the immense 'Divided' from forth coming LP 'Under My Skin'. This contains brilliant lead from Rob Escheverria who is a much underrated guitarist and really WORKS the material live. Finally we have Californian quartet, No For An Answer. Without doubt they got the dodgiest sound with the guitars and drums suffering most, the one far too lightweight the other far too flat. No For An Answer are not the tightest band in the world live but Dan O'Mahony is a together guy, a very fervent, sincere, and articulate frontman. We get 'Imperfection' and the chantalong 'I Spy' from the powerful 'A Thought Crusade' album, followed by 'When Will It End' from the EP 'You Laugh'. Live they come across as the most extreme simply because they exhibit less musical diversity than the others. But overall 'Free For All' shows just what talent the States has in metal hardcore. It's quite humbling and a fine idea to include songs that attempt to span the bands history, illustrating the best of the old and new. As Token Entry said *''Thanks for Hawker for putting on the show and CBGB's for having us!''* I honestly believe in years to come this album will be looked on a minor statement in the rambling rhetoric of rock and roll.

JOHN DUKE

XENTRIX
'Shattered Existence'
(Roadrunner)
****

The first album for a new British thrash band. Time for Leyland stalwarts Xentrix to climb aboard the rock and roll train that can either be of the gravy or ghost variety. 'No Compromise' kicks out as its title indicates and rushed by me while I was still staring into the distance awaiting its arrival! Obvious influences are Metallica, Testament, and a more accessible Forbidden. It's Bay Area time kids but what's wrong with that? 'Balance Of Power' is a structured, slower number, with very interesting lead work from Kristian Havard that's not the usual strident molten metal but a slower, well worked, melodic, shifting affair. And there are lots of premeditated, deliberately instigated structures with glorious double riffing and rolling drums. What you have is uncomplicated, widely spaced, well written thrash. The lead work is reminiscent of early slowed down Iron Maiden. 'Crimes' is the first bastard that had me running for the safety and security of the settee. When Kris lets out those first strident power chords this heavy mother blazes forth from the vinyl void and headbutts the nearest wall into a dirty great stain! A lot of thrash bands are now talking about getting back to the spirit of rock and roll with simpler structures still retaining that metallic intensity and Xentrix are just what they meant. And again there is this great contrast between iron riffing and structured, restrained soloing that deliberately burn their way into the songs, leaving its stamp, when hell for leather axe work would just have gone in and out the other side leaving a dirty great hole instead of a resonant message. It's about time I mentioned the fine production courtesy of Possessed/Forbidden maestro John Cuniberti. He has managed to translate the band's uncomplicated power and finesse from a live setting into the studio with nary a crack to mark the transition. The one track that attempts to do more than the others is 'Reasons For Destruction'. It's a little more technical, a little more varied and there is a great acoustic break, a shuddering piece of melody which, lewdly thrusts its hips in and out of the main body of the song until rampaging riffing brings everything to a head.

Second only to 'Crimes' for a mind suckingly hard start is 'Position Of Security' complete with weird drum intro. Moment of note, the drums on their own seem to have a rather dodgy sound, yet as part of a song they make for one of the instrumental highlights, and Dennis Gasser is one of the finest speed drummers to crawl out of this sceptered isle for many a year! Cement that to power riffing

like you wouldn't believe and quite innovative soloing and you have a hell of a band. A hell of a prospect. There are some sections towards the end of 'Heaven Cent' that had me collapsing purple over my computer, 'cos we are talking breathless. It's quite monstrous, the heaviest, thrash blitz I've heard for aeons.

JOHN DUKE

MICHAEL BOLTON
'Michael Bolton'
(CBS)
***

Michael Bolton is a Very Good Singer. But he sounds like Luther Vandross or George Benson and God only knows why he's rated by some rock critics. By the furthest stretch of the imagination this is NOT rock. It would do nicely for a slushy American soundtrack and I'm sure the man is capable of bringing tears to the eyes of many a housewife.He has a husky voice with its roots in Ray Charles, and he is backed by tasteful keyboards and sax on songs like 'Soul Provider', 'Georgia On My Mind' (which was made famous by Charles), 'How Can We Be Lovers', From Now On', 'Love Cuts Deep' and 'Stand Up For Love'. Play this to limber up for Kreator and Onslaught!

LIZ EVANS

STEVE STEVENS
'Atomic Playboy'
(WEA Advance tape)
*****1/2**

Here I am happiness bursting out of every pore, once more your friendly geyser of critical hysteria, this time hoping to find out the mystery of who was really responsible for the great rock/pop phenomenon of 'Rebel Yell' and to a lesser extent 'Whiplash Smile'. I am waiting to burn critical graphite and wax waspish on whether Mr Stevens can do the business on his own. What has the diminutive axeman come up with on this, his first solo effort? Cos for my two pennyworth he was always the rock and Mr Idol always the sneering roll facade/foil. He was happier doing 'Don't Need A Gun' or 'Rebel Yell' while Billy was more your sultry smirk run wild a la 'Catch My Fall' or 'Fatal Charm'. So we hit the title track and there's nothing like saying I told you so, even to yourself! This is hard and tacky, nearest comparison the Vinnie Vincent Invasion debut, but without the frantic egotism. Not as commercial as 'Rebel Yell' and more in the vein of 'Whiplash Smile', we have soulless, ice cold USA rock played by a guitar 'hero' whose first thought is the song and not his solo. The cover of The Sweet's 'Action' is more telling for its inclusion than it's actual worth as a number. The Sweet were the first and perhaps best emulators of tacky pop/rock which lived life

on its knees with its sensibilities at half mast and there is definitely that element to 'Atomic Playboy'. Other out and out rockers? 'Soul On Ice', 'Crack Down', 'Woman Of 1000 Years' and the closer 'Slippin' Into Fiction'. Here we have Stevens at his best, pumping out razor sharp slices of rampaging steel, the odd run containing the slight taint of an almost funky, blues feel, probably hinting at influences long smothered. The highlight has to be the one I forgot to mention, 'Hot Kitty', which is dirt raunch at its best, fuelled by hot, sweat streaked, tongues hanging on the floor riffing. But then there are the mongrels that sit easily and not so easily. Worst is 'Power Of Suggestion' with its very James Brown late sixties feel, soul sister back up vocals, with Stevens sending out clipped slivers of guitar over a horn bridge. Something that ABC might have included on 'Beauty Stab' but done better. Then we have 'Desperate Heart' an awful ballad whose only only plus point is that it highlights the vocal power of ex-Warrior Perry McCarty. But it's trite and fails for the same reason that 'Power Of Suggestion' flunked. There is no emotion, there is no rooted groove. What Mr Stevens does have is a healthy attitude to playing the guitar and this saves 'Evening Eye' and the instrumental 'Classical Piece'. With the former he starts off with a very distressing case of the jazz fusions but finally kicks in with some mean guitar of the ROCK variety that cleans out the jazz jams quite nicely. 'Classical Piece is a bit special. This is a frenzied acoustic workout set against an almost tabla drum back beat. Sowing the odd touch of Eastern magic it's a welcome surprise from the usual classically inspired dry lurches that most guitar heroes inflict on their adoring public. An eighties 'Black Mountain Side' I do believe!

JOHN DUKE

PLAN 9
'Ham And Sam Jammin"
(Reckless)
**

A six piece from Rhode island who were once known as key members of the neo-psychedelic underground and contain a healthy violinist. Both facts are enough to have me running for the fridge and the first Carlsberg of the morn', and even though this album is rockier than said information would have you believe it is terribly DATED. 'HASJ' is late sixties spaced out Janice Joplin/Doors meanderings, with a few rock riffs thrown in for good measure. But then again any band that believes keyboards and violin to be essential parts of its sound are just going to be a question of so much vinyl shit hitting the critical fan with me. I guess you have to be either a sustained sixties casualty or a prime time user of soft drugs to really DIG this band. Personally I found the whole thing rather relaxing and I'm sure I wasn't supposed to. One of the better tracks, is 'Mambo Night' with pretty, dated, strumming guitar and quaint melodies, a violin filling out all the hazy pretensions quite adequately. The sort of song you could end it all to if you felt the

need. Lyrically everything tends to be incredibly trite, trying to appear serious and meaningful through a pretentious simplicity, *"She said baby I got an itch, I said go scratch it for yourself/ She said but honey you know how to do it for me like nobody else."* Scratched sixties stuff that even strobes and acid wouldn't improve. But if you must shake your head do it meaningfully.

JOHN DUKE

THE TAIL GATORS
'OK Let's Go'
(Reckless)
**

This three piece hail from Austin, Texas. And if you can imagine an American version of The Stray Cats playing swampabilly instead of rockabilly, and a guitarist who has the unfortunate occurrence to look like Liam Brady, you can imagine The Tail Gators. What you cannot possibly imagine is my utter and complete boredom with this record. 'OK Let's Go' comes from Cajun country where every Alligator has a quiff, a pair of blue suede shoes, dark glasses and a

battered Fender. The bio claims that Billy Gibbons called The Gators his favourite American band which only goes to show that he must HATE most other American bands. If you like early eighties Steve Ray Vaughan diluted even further, or a sucked clean Fabulous Thunderbirds, than you might cast more than a spit of JD in this band's direction. But really I think the title of their previous EP, 'Rock And Roll Till The Cows Come Home' says much more. As do lyrics like *"She got eyes like a cat and I like it like that"* repeated interminably over the same riff, jostling to the same rhythm, with various adulterous lead solos, courtesy of Don Leady, that screw virtually all the songs in roughly the same form. It's rumoured that they are doing quite well amongst the backwoods of the southern States and long may they keep them there.

JOHN DUKE

GANG GREEN
'Older...(Budweiser)'
(Roadrunner)
*****

I am sitting here lovingly caressing an advance tape of Gang Green's latest and best offering. With their truly inimitable tongue in cheek style we have those Boozy Bostonians once more raging havoc with their own diverse brand of muzak that they have lovingly labelled 'Beer Rock'. With the group diversifying and writing stronger, better material with every outing, 'Older... (Budweiser)' is their classiest offering yet. We start matters off with a heads down thrasher, 'Church Of Fun' all streaming riffs and crashing drums that rushes out of the speakers like an express train with a deranged Nigel Manson at the wheel. 'Just One Bullet' is a slower affair, intense metal riffing slurps its way into rabble rousing choral shrieks that the band are so adept at. For all their beer swaggering affectations of facetious

* Putrid
* * Dodgy
* * * Not Bad
* * * * Brilliant
* * * * * Incredible

bravado Gang Green write superb songs, are well proficient musicians and always get a fine production to their material. The ultimate professionals when it comes to good music. 'Bedroom Of Doom' is the first track to deal with alcohol explicitly, starting with one AC/DC riff being taken over by another, out of alternate speakers, and relates the terrors of waking up to face your worst nightmare snoring on the pillow beside you. 'Tear Down The Walls' is another monster. Lyrically it sounds like a piss take of the driving in the low cut Chevvy LA rock and roll scene with riffs a la Shy/Dokken. Great mid section with some stop start riffing and a superlative metal solo! The brother to this is 'We Can Go' a major diversion in styles, an out and out thrasher with Chris reeling off a long list of hardcore, thrash monickers, in one breath. And then finally 'The Ballad'. Dedicated to alcohol this baby starts off on acoustic with Mr Doherty crooning softly above it, then enter the orchestra and the whistling seven dwarf style heigh ho, heigh ho, it's off to the bar we go!

Two analogies one silly the other sillier. In many ways for me Gang Green play the rock and roll fool to heavy metal in the late eighties. They are the irreverent jokers caricaturing varying attitudes and styles better than the actual perpetrators of those styles! If rock and roll were a great big can of lager when you ripped open the lid the froth that spurts out to stain your crutch would be Chris Doherty and company. Gang Green, probably the best band in the world.

JOHN DUKEY

CARCASS
'The Peel Sessions'
(Strange Fruit)
****1/2**

Carcass live, if you'll forgive the obvious insanity of that statement, I have never been able to get to grips with. The music kept crumbling away from me even when I thought I had a firm grasp of it. On vinyl it's different. Not better, but different. I wouldn't advise you to listen to this album, or God forbid, read the lyrics, if you intend taking a driving test or eating anything whatsoever. This is total hardcore degradation and it proves (as if we didn't know already) that Britain breeds the most extreme hardcore bands in the world. I have no idea as to actually who is in Carcass, (they wisely refused to leave any personal forwarding addresses) but the first track of this mini album 'Crepitating Bowel Erosion' is like a slowed down, rewound Napalm Death and shows what everyone really knew, the slower you go the more extreme it is because the longer it lasts! The other three tracks are mostly high speed workouts, juggling subterranean metal riffs on distorted imaginations, propelled along by a drummer who sounds as if he's in the next county and a singer who is slightly more obscene than the usual. At speed most of the material collapses under the weight of its own musical festerings, but then again it is so extreme as to be almost pure and beyond criticism. You'll either love it or you'll hate it and that's the reason for the inoffensive halfway house scoresheet. The lyrics are the most obscene I have ever comes across, (that includes Chris Welch's diary) highlighting a warped imagination verging on genius that's sadly not reflected in the music. Like *"Saponified fats lather as soap/As you slowly eat yourself away"* A nice party trick if you can do it, as is having a *"Soiled, prostatic prolapse"* while *"Chewing on your haemorrhoids"* The people who created 'Crepitation Bowel Erosion', 'Cadaveric Incubator Of Endo Parasites', 'Slash Dementia' and 'Reek Of Putrefaction' are obviously disturbed individuals who passed A level biology and are probably all on a saline drip somewhere in Merseyside. Yet listening to *"I tear at sauted crackling to grizzle on fetid swag/Butchered remains are carved and collected up in a doggy bag"* I'd swear these guys were at the last Metal Hammer Christmas party! I just hope I didn't kiss any of them.

JOHN DUKE

EAR DAMAGE
'The Hangover Of Loneliness'
(Punk ETC PETC.16)
****

Trash core or maybe just trash? If you've heard one crap hard core you've heard the lot. Inspiration desserts me and I wonder if John Duke would have appreciated this any more.

OK, let's be fair. 'So Many Times' may be dull and despairing to listen to. But 'Pain' is a struggle of energy with a ground down march in the middle. Well structured and produced more healthily than many a hardcore vinyl offering. 'Alone Again' is lyrically the expected dose of hearty depression, but the riff grips like a chainsaw. Instead of the thirty second wonders, ninety songs to an album, Ear Damage have wisely opted for average length songs so there's (shock) only ten songs here. Which means they can be savoured - mmmm!

Ear Damage haven't exactly enjoyed success in their native land of Belgium. Formed roughly three years ago. A good buzz got going until the release of the first album in '87, then the vibes turned sour. Hardcore influenced the band anew and they found their niche at the metal end this time. and then they were discovered by Punk ETC and that's how this LP got to be made. So now you know.

Musically Ear Damage are fine. Spit, chew or swallow, the guitars are strong and the tunes interesting. Wordwise they need some education, and I don't mean grammatically. 'Princess Of The Dark' is a gross display of sexual immaturity and wouldn't even pass for a piss take. Marc, bassist and vocalist sure has problems, unfortunately he can't even express them properly.

So, if Marc would let guitarist Drk or drummer Bie have a bash at writing lyrics, this band would be definitely Good. 'The Hangover Of Loneliness' is halfway decent, with words to match the tunes, it'd be all the way there.

LIZ EVANS

ED KUEPPER
'Everybody's Got To'
(Capitol EST 2099)
****

Too often inside sleeves covered with lyrics are a waste of space. Not so with Ed Kuepper. This man writes poetry then plays music to it and it deserves to be displayed for its intelligence and beauty. Power resides in the heavy acoustic sound too, backed by keyboards, blended with electric guitars and spun over with Ed's vocals. The only thing this album could possibly dispense with is Rebecca Hancock's vocals which sound slightly awkward and out of place. Perhaps they were chosen for their eerie element of discomfort though, to shake up a too smooth ride.

'Everybody's Got To', title track and album opener slices the lid off the can. A folk inspiration nestles somewhere underneath, but the music is strong and never lazy. 'Lonely Paradise' speaks of isolation in love through cutting lyrics and bangs a mournful drum. Rock extends to embrace many varied styles and this primal beat, helped along by the odd shake of a tambourine and strenuous strumming teeters on the brink. But it's weight keeps it floating and live I'd imagine they raise a merry storm. Whichever way you look at it they're heavier than Marillion.

'Not A Soul Around' swings a sparkling current and the lower tones of 'Nothing Changes In My House' troll along, carrying a guitar break to fade. Things end on a melancholy note with 'No Skin Off Your Nose' which begins in accoustic sombre mood, middles in electric sombre mood and ends back at accoustic again. Happy endings are nice, they leave you feeling good, but real life's not always like that, and Ed Kuepper seems to be one of those people concerned with reality.

Maybe not metal, but a fine album and definitely worth a listen if not a purchase, 'Everybody's Got To' strikes more than one nerve. With understanding and insight and craftsmanship.

LIZ EVANS

RAGE
'Secrets In A Weird World'
(Noise)
****

Waiting to play the new Rage album I can't remember when I've felt so excited, so filled with an almost toe churning sense of expectation. Chubby says he hasn't seen me so up for it since the semi finals of 'One Man And His Dog', and that's saying something! After having listened to 'SIAWW' four or five times I can safely say that it's a bloody good slice of accessible European thrash, some of the best you'll find anywhere, but I still prefer 'Perfect Man'. And that was always going to be Rage's problem, following up an album that I considered a classic. What 'SIAWW' has got over its predecessor is a slight improvement in Peavey's high pitched vocals and a much better grasp of the English language. No more *"Harold Walker was a banker - Larry Smith was Harry's schoolmate/Never he had money or a job."* sorta stuff. Faster and more furious than 'Perfect Man' we begin with 'Time For No-One' and it's all streamlined riffs falling over one another to get to the vinyl finishing tape first, aided and abetted by Manni's clean, structured soloing with swirling melodies bringing up the rear, caught, one feels, rather helplessly in the riff slipstream. To be honest Peavey's voice still grates somewhat. It is the weakest link in the Rage chain of command, heavily accented and straining rather on the higher notes, but then with Peavey it's all higher notes! And the vocals are vitally important to Rage because on 'SIAWW' the music is less solidified than before. its more spaced and open enough for them to really make the difference. 'The Inner Search' is the first track that had me fumbling for my rubber gloves in expectation of an imminent hormonal spillage! This is more like it, Manni's axe splicing out splintering riffs with Chris side-stepping his bass pedals at unexpected moments. The best so far! 'Invisible Horizons' keeps it going, fast and hard, again great

guitar flourishes from Manni, a thrash rhythm that heaves with think melodic refrains and contains a strong chorus. Rage's forte are the innovative lead runs from Manni that are stapled in-between excellent power riffing. They season the tracks with the spice of originality. 'Talk To Grandpa' wins the catchiest hook award, being a prime example of bubbling, accessible, well written thrash, with Peavey screaming *''Ask my grandpa if he died for me!''* which is a bit of a catch 22 situation I would have thought! 'Without A Trace' is the longest and most wide ranging song on offer. Peavey's vocals are almost reasonable and his harmonies with Manni are quite something for Rage. There are the usual simple melodies separating the bread and butter riffing, with the number attempting to incorporat

JASON AND THE SCORCHERS
'Thunder And Fire'
(A&M AMA 5264)
****

Good ole gen-yoo-whyne Nashville outlaw rockers who probably wore their first pair of cowboy boots to a rodeo not a nightclub, Jason And The Scorchers groove along in the dust of true blue Tennessee evenings. Previously with EMI, for whom they recorded two albums, this is their A&M debut and includes the songwriting talents of Steve Earle, Paul Kennerley and Don Schlitz combined with those of Jason and guitarist Warner Hodges. The Scorchers were born from Nashville's underground scene eight years ago and have blossomed into a sturdy, piercing, rockin' little outfit. Pursuing a hard trodden trail of smoke and romance with a car for a horse (check out 'My Kingdom For A Car', and then take a look at your beat up Mini), Jason cuts a convincing figure in his spurs and Stetson. Andy York knocks out some mean slide guitar and you could almost be lying in the shade of a cactus.....

It's not easy to be convincing anymore. Jack Daniels is the most worn out name on the block and cowboy boots win the Commonest Footwear medal. But Jason and his Scorchers know what authenticity means and they've managed to interpret it beautifully. They 're most definitely for real - well not too many bands go so far as to incorporate slide guitars and harmonicas and dobros (!) in their music do they? 'Lights Out' spills the deepest heat on side one. With a raucous riff which somehow reminds me of T Rex's 'Children Of The Revolution' but twists a good deal more, this track lights a flame and watches it dance. 'Now That You're Mine' comes close with a finger lickin' melody and a soulful beat. Boy - you sure are in the country now! 'Find You' displays a menacing persistence driven along by a deep rooted beat and 'Bible And A Gun' is where Mr. Earle steps in, so get your backs to the wall, the mood thickens here. More pace and kickin' heels on 'Six Feet Underground' and tear jerkin' desert sunsets on 'No Turning Back' with Jason crooning from the warmest parts of his soul. And then the wildest explosion with 'Away From You' - Yee Hah! Filled with harmonicas, frolicking guitars and jumping bass lines, this song leaves you scouring the entertainments guide for a barn dance.

So if it's good times stemming from the heart and soul and plenty of cheese on your baked potato that you want, take Jason And The Scorchers to the party. Or preferably wait for them to hit town, hopefully in the autumn. They sure as hell are gonna raise some trouble, so girls, lock up your boyfriends!

LIZ EVANS

OTOKOGUMI
'Otokogumi'
(RCA BMG Import)
****

Here is an excellent Japanese hard rock band worth looking out for in the import sections of your local specialist store. The guys have a street image that owes as much to LA as Tokyo with their ripped jeans, leather jackets and plethora of silver badges etc. As usual with Japanese bands they are all good players with a powerful attacking guitar sound. Only the vocals are a bit thin at times, but they have some good harmonies and driving drums. The CD version has a booklet with loads of text all about the band, but it's all in Japanese of course. The pictures show lead singer Shoji Narita (lead vocals and guitar) to be the main good looking dude, and keyboard player Koyo Maeda is also pin up material. The line up is completed with Kazaya Takahashi on bass and Kenichi Okamoto on guitar, who look equally young and determined. Some of the best songs are 'Burn It', 'Yo Yo,''Gimme A Break' and 'Resistance.' There is a strong Bon Jovi influence on a lot of the numbers, but that's no bad thing. They need to toughen up a bit musically speaking and develop more original riffs, but there's a lot of potential to be heard. They are hoping for a U.K. release later this year.

CHRIS WELCH

OLD SKULL
'Get Outta School'
(Reckless Records)
*

This is probably the worst record I have ever heard. Why it was ever made forms one of life's eternal conundrums. The 'band' is a three piece and the chances are you won't be catching them in your town next week. Hailing from Madison, Wisconsin, brother Jamie Toulon and J.P. Toulon 'play' keyboards and guitar respectively and in the very loosest sense of the word. Jamie is eight, J.P. is nine. They are joined by Jesse Collins on drums who is also nine. Chris Welch claims he could be their grandfather.(No I don't! Ed). I could be charitable but together they make a racket that is not short of truly appalling. I am left seriously disappointed by this record. I don't blame the band, any kids let loose in a studio have every right to make as much of a mess of it as they can in the time allotted. But the attitude that led Reckless to allow such time and money to be wasted in this fashion is very worrying. I'm sure there are a hundred up and coming bands desperate for a chance who could have been helped out and I really don't understand why it happened. It's not a gimmick, it's a sick joke. A crippled affair from a 'band' that presumably gets its fun eating McDonalds Happy Meals after a hard day slogging it out in the studio. And do they really have the experience to write about such serious issues as homelessness and Aids?

JOHN DUKE

MICK JONES
Mick Jones
(Atlantic WX 298 781 991-1)
****

Mick Jones - he of Foreigner fame, not Clash just in case you were wondering. Unless of course he's put on three stone, developed a tendency to play merry AOR toons and aged a few years overnight. Lots of famous people can be detected on this album. We have Ian Hunter contributing piano and vocals on 'Just Wanna Hold' along with Joe Lynn Turner and Billy Joel who croon amiably on this bumptious track, which sounds a little like recent Fleetwood Mac. Lynn Turner pops up again on 'Save Me Tonight' and Carly Simon is the 'special guest' on the lurve ballad, 'That's The Way My Love Is'. What an impressive list of mature and experienced musos. Yes, indeed, but is it actually any good? I mean it's all very well roping the entire Who's Who in to help out on the old solo project, but if it's all a heap of complete and utter tripe at the end of the day, it wouldn't matter if God had leant out his angels to provide a snappy chorus line or two would it?

Well, as a matter of fact, Mickie has managed to kick out a slick and tidy slice with the help of his Oh so Famous friends. Everything is as you would expect it to be, clean on production, musically totally non daring, but of a high standard and obviously perfect US of A chart material. 'The Wrong Side Of The Law' and '4 Wheels Turnin' funk and jive right on round some tricky corners, swinging the previously tame first side, before side two brings back the melted chocolate mood again with 'Everything That Comes Around'. Gooey gloop maybe, but I actually quite like it much to my surprise, shock and horror. 'Danielle'is yet another slowie, and good grief, here's another Famous Buddy, Simon Kirke of Free and Bad Company on drums. Who else does this Mr. Jones know then?

Yes, it's all terribly nice without a doubt. Just what you'd expect from a well known and not exactly young and sprightly Stateside rock personage. Which,is just the problem really. I mean, yes I like it, I do, because it's good, and agreeable. And I know I'm not going to find a different charge in grooves of this variety. So it wouldn't be fair to judge by standards concerned with energetic originality. Having said that, I'm still left wondering about the future of American radio.....

LIZ EVANS

NIGHT RANGER
'Night Ranger's Greatest Hits'
(MCA MCG 6055)

Shame to see a good band go bust, but Night Ranger ceased to exist last February and here is a compilation of some of their best performances. Their's was always a melodic style with nice harmonised guitars singing along to light, clipped beats, typified by cuts like the fast and moderately furious 'Don't Tell Me You Love Me'. Alas this kind of music, although only recorded a few years ago, has quickly become unfashionable in the more violent world of late Eighties metal. Certainly it must be harder to sell ballads like 'Sentimental Street'. Nice to listen to though in one's quieter moments. I don't know if these were really all HITS exactly, but they certainly had their popular moments. Kelly Keagy and Jack Blades were fine singers, and the guitar team of Jeff Watson and Brad Gillis worked well. I remember interviewing them once and they were trifle miffed that people thought they were a country rock band from Texas. Maybe the name Night Ranger told against them. Whatever, they leave a legacy of good songs like '(You Can Still Rock) In America,''Sing Me Away', and 'Sister Christian'. The brassy track 'The Secret Of My Success'from the movie (which I enjoyed by the way), sounds a trifle out of place, almost like a Phil Collins number. Perhaps here was the band's problem - finding and sticking to a musical image and groove. Fine music, but out of place and time.

CHRIS WELCH

SINGLES

Reviewed by LIZ EVANS

SEA HAGS
Half The Way Valley
(Chrysalis)

This band are totally amazing and can do no wrong in my eyes apart from not return to these shores quick enough. 'Half The Way Valley' grooves with all the right moves, Yocom's voice seeps sex and the riff is low slung and traced with grime. Thick and desperate with noisy raucous messiness and raggedy edges, this is the substance of true rock'n'roll, blurred round the boundaries and fighting through the morning after. Apart from 'Ron will you marry me?' there's not much point in saying anymore - except for 'Buy It' of course!

DOGS D'AMOUR
Satellite Kid
(Polydor)

Tyla trips out another little display of pure genius and bleeds diamonds out of the stereo speakers. We needn't mention Southern Comfort anymore because the name is synonymous with that of Mr. Fagin and who cares what the influences are when the end product is this good? 'Satellite Kid' is evidence of the progression of a band who many believed would never get beyond the Fulham Greyhound. Well chew on this suckers 'cos the Dogs ain't ever gonna look back. Expect the greatest album of this year to be out soon.

UNDER NEATH WHAT
Straight Ahead Money
(WEA)

More sex dripping freely and unashamedly from teenage dream Andy Berenyi's plectrum and a touch of weirdness comes courtesy of the rhythm. Under Neath What play more strung out than a harpsichord turned inside out and bypass the more well trodden routes to every rockers' crock of gold. Never has distortion sounded so wicked, this band will never be up to any good, so all the vibes are delightful. Music you can feel lasts the longest - touch this if you don't believe me.

GENE
Black Rock
(Genius)

It's almost too tempting to compare this with Living Colour, but I guess if I don't do it someone else will. So I'll let them do it. What I will say is this possesses bass that funks, beat that drives tanks, and vocals which grate and lure at the same time. Gene has bleached hair, black skin and wears silver platform boots. Commercially he could sink ships, maybe a major will wise up and give him a hand.

GREAT WHITE
Once Bitten Twice Shy
(Capitol)

Another rendition of Ian Hunter's colossal ditty. Mean guitar, honky keyboards, throaty vocals and heartfelt chorus. Of course. A very neat cover version. But what are Great White REALLY like?

DOGS D'AMOUR

CD BURN UP!

THE CULT
'Sonic Temple'
(Beggars Banquet)

Not a very well packaged effort this, but then The Cult probably know their music sells itself and doesn't need any other inducements. But then this is a band that has only risen lately to such confident heights, because The Cult for awhile were almost a musical chameleon, changing their sound and their image at the drop of a musical hat. The artistic flux at the heart of this band has been enormous throughout the last three albums, 'Dream Time' 'Love' and 'Sonic Temple'. I think the reason for this was pressure born out of isolation. Because they were British, talented and knew they had the prowess to break America once they found the right formula. But they also wanted integrity and to be thought of as an insular band that forged it's own rock credibility without overtly hanging onto the coat-tails or even worse, styles, of others. Well, I would guess that 'Sonic Temple' has consolidated their position as the latest in a long but now faltering line of classic British rock acts.

An amalgamation of the more structured intricacies and nuances of 'Love' and the pure fiery intensity of 'Electric', hopefully it's the album that finally sorted the band out reputation-wise.

JOHN DUKE

TODD RUNDGREN
'Something/Anything?
(Essential/Bearsville)

Todd Rundgren, power pop king of the Seventies turned sharp producer of such wondrous acts as The Pursuit Of Happiness, was indeed a master of blending smooth honey tunes with steamin' boogie beats. 'Something/Anything' originally greeted daylight in 1972 and some of the tracks sound a little like they've wandered afar from a romantic hippy film score - but that's OK, it's summer and easy listening feels good. The many textures conjured up by wizard Rundgren are shown in fullest colour on CD, outlines are better defined and echoes ring clearer. Amongst the mellow energies of these songs appears a swift 'Intro' to every objectionable studio sound imaginable with Todd guiding us through the 'hiss', the 'hum', 'bad editing' and 'tape mangling'. The idea being to spot as many as you can on the record/tape/in this case CD.

CDS

Reviewed by John Duke and Liz Evans

Then it's snap back to the hurdy gurdy jive with 'The Night The Carousel Burned Down'. 'Saving Grace' hurls joy in the face of life with happy lyrics and rousing melodies. Most of the tracks are like this though, Rundgren embraces the world with his music, kissing with his talent and lifting anyone who happens to be listening as far as they want to go. Compared to all the street wrecked debauchery of the Eighties it might seem a mite twee to the processed cynic, but I'm more from the dream breed and this kind of bubble makes me smile. Because you see tracks like 'Torch Song' have too much substance to cloud the sunshine with dusty trails and rockier terrain.

Todd Rundgren, perhaps one of the more underestimated geniuses of the Seventies rock generation. A craftsman with ability to enchant, spells cast in the studio now available on CD. If you enjoy the effects of a wand or two being waved this is guaranteed to please.

LIZ EVANS

BARREN CROSS
'State Of Control'
(Enigma)

So here you have the whiter than white, Christian heavy rock of Barren Cross, and I'm sure that moniker means something deeply -er, deep. But really I haven't got much time for this sort of stuff because it suffers from the worst of all diseases, boredom. There's nothing drastically wrong. It's not crippled with pretension, it's not saddled with structureless ramblings or a production that kills any half decent tune if it has the effrontery to raise the slightest semi quaver in front of the mixing desk. It is well produced, well written rock music that veers towards heavy when it's not being kept in severe check. And for such sanitized emissions CD seems eminently the right sphere for the band to debate the pleasures, no make that dangers, of the flesh, i.e. 'Inner War' or flying the Christian flag proudly with 'Out Of Time' or even on the odd occasion getting down and earthy relating the nirvana of playing before a live audience, 'Stage Of Intensity'.

But all in all it's corporate rock image, and emasculated stuff.

JOHN DUKE

TRANSAM
'Fasten Seatbelts'
(SPV)

German heavy rockers attempting a crossover to the acceptable face of American radio rock.

What you have is well orchestrated heavy rock that is always very thoughtful and though boasting a selection of fine tunes does suffer from the fate of many European bands who attempt to sound American and totally professional. They loose that edge, that spirit. A sound has to be shaved close, yes, but there should also be some razor nicks there to let the true spirit flow out. And anyway it's a hard formula to grasp, but Transam come damn close on tracks like 'Hard Enough', 'Thrills In The Night' and 'Hot For Love'.

As you can guess the lyrics are rather laboured indulging themselves gratuitously in hackneyed, cliched images. But overall the music is strong enough to follow in the footsteps of early Accept, UDO and the mighty Scorpions, without too much trepidation. The acceptable face of mainstream heavy rock, German style.

JOHN DUKE

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21th AUGUST '89

METAL HAMMER UK READERS CHARTS SINGLES

1. **DARE** Abandon (Remix)
2. **RICHARD MARX** Satisfied
3. **ANDERSON BRUFORD HOWE & WAKEMAN** Brother Of Mine
4. **VIXEN** Love Made Me
5. **BON JOVI** Lay Your Hands On Me
6. **FM** Bad Luck
7. **THE CULT** Edie (Ciao Baby)
8. **GUN** Better Days
9. **GUNS N' ROSES** Sweet Child Of Mine
10. **WASP** The Real
11. **TIGERTAILZ** Love Bomb Baby
12. **BLACK SABBATH** Devil And Daughter
13. **ACID REIGN** Humanoia
14. **METALLICA** One
15. **ONSLAUGHT** Let There Be Rock
16. **NUCLEAR ASSAULT** Good Times, Bad Times
17. **QUEENSRŸCHE** Eyes Of A Stranger
18. **QUEEN** Bohemian Rhapsody
19. **ALICE COOPER** Poison

METAL HAMMER UK HEAVY METAL ALBUMS CHART

1. **GUNS N'ROSES** Appetite For Destruction
2. **KINGS X** Gretchen Goes To Nebraska
3. **ANNIHILATOR** Alice In Hell
4. **OBITUARY** Slowly We Rot
5. **METALLICA** . . . And Justice For All
6. **BADLANDS** Badlands
7. **W.A.S.P.** The Headless Chidren
8. **BLACK SABBATH** Headless Cross
9. **SARAYA** Saraya
10. **KING COME** In Your Face
11. **WHITE LION** The Big Game
12. **BLUE MURDER** Blue Murder
13. **SABBAT** Dreamweaver
14. **WOLFSBANE** Live Fast, Die Fast
15. **MR. BIG** Mr. Big
16. **THE CULT** Sonic Temple
17. **MORDRED** Fool's Game
18. **NO RESPECT** Vain
19. **SKID ROW** Skid Row
20. **LOVE AND WAR** Lillian Axe

Chart courtesy of SHADES, world famous HM record store, The Basement 9 -12 St. Annes Court, Soho, London W1V 3AX

To contribute to the METAL HAMMER Reader's Charts:

Just fill in the coupon below with your favourite Top Ten singles/albums and send it to:

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SINGLES

1 .....
2 .....
3 .....
4 .....
5 .....
6 .....
7 .....
8 .....
9 .....
10 .....

IT'S THE END OF THE WORLD AS WE KNOW IT...

THE DECLINE OF WESTERN CIVILISATION PART 2 THE METAL YEARS

As documentaries go, 'The Metal Years' is a hoot. Boozers, loozers, droogs, bimbos (both male and female) and even thrashers stuck in front of the camera and allowed free reign to indulge in their fantasies of makin' it and breakin' it. If you go into the thing without the all important ability to have a bit of a larf at ''the genre'', you might not like it. In fact, you might think that it makes your favourite music look like a bigger flop than Eddie 'The Eagle' Edwards on one ski with his hands tied behind his back.

But the point is that sometimes (just sometimes? - Ed.) metal music, metal musos and metal fans do display all the sharp witted, incisive intelligence not normally found outside the monkey cages at Regent's Park Zoo. This is no bad thing in itself, coz great music often comes from the dumbest sources (from The Ramones on up through the evolutionary scale). So you can hardly blame film maker Spheeris for portraying that great Godfather of metal Ozzy Osbourne as a bit of a goon if that's the way the Oz persists in behaving.

Anyway, if you're sick of sitting around your bedroom listening to your old Sabbath records, convinced that people in L.A. have got it sussed and moaning about the weather/state of English beer/whatever, check out 'Metal Years' and see if you're still so keen to rush out on the next flight , just wait till ya see 'Metal Years' first...,

Of the up and coming bands filmed by director Penelope Spheeris Megadeth and Faster Pussycat have actually made the grade for all to see (in the case of Megadeth with a whole bundle of 'problems' along the way). The lame Lizzy Borden and London are still limping along (London now being signed to Noise Records). As for Seduce and Odin? Your guess is as good as mine, but it's fun to watch them spouting off about how they're convinced beyond any shadow of a doubt that they're going to make it. Spinal Tap anyone?

A call to the woman in question got me the lowdown on her filming of the great and the not so great.

''I tried to paint a complete picture. If you only talk to the successful bands it doesn't tell you what's going on at different levels. For me what's most interesting is not the bands that succeed but the bands that don't succeed, coz that affects more people. Y'know the number of people who try to make it in rock 'n' roll compared to the number who actually make it...it's astounding! I mean, only one percent we could say really make it, that's why the other ones are more interesting.''

Was there any comeback from the bands and people who ended up exposing an unrequited love of fame in public?

''Well, the people I filmed all seem to like the film. Put it this way, it's their little mark, their little point in time where they do have some success and glory, so they do like the film. Even though they look a little silly at times they're glad to be visible in the film, which I think is good. At least it gives some notoriety to people who would otherwise never have it.''

MARK DAY

motörhead

Pic.: Mark Weiss

Fan-Mag

History-Portraits-Discography

Pic.: C+M. Hudalla

BORN TO ROCK 'N' ROLL

(Not Killed By Death Yet...)

LEMMY SAYS FANGS FOR THE MEMORIES!

(Mark Day Goes Along For The Ride)

HE'S THE snakeskin stormtrooper, the head honcho, the mean machine and he's led Motörhead through fair weather and foul for close on 14 years. The outfit who just wanted to be the dirtiest rock and roll band of all time, Motörhead have been a huge influence on the shape of metal and thrash today. Without them the rock you listen to today might sound very, very different!

He's never become a rich man out of rock'n'roll. He lives in a modest West London house and nips out for fags and booze to the corner store. There can be few rock legends who greet you on their doorstep in a T-shirt and underpants, invite you in, and make you a toasted cheese sandwich (an excellent one at that), accompany it with a pint glass full of Jim Beam, Coke 'n' ice cubes, and drag a video out of his collection for you to see. Lemmy did exactly that when he gave me an extensive interview for this Fan Mag. It's not an experience you forget.

LEGEND

Motörhead GREW out of the seminal, spaced out psychodelic Seventies band Hawkwind. Or rather Motörhead came to be after a certain bass player by the name of Lemmy Kilminster found himself turfed out of Hawkwind on the back of a border drugs bust when the band entered Canada in May of 1975.

Lemmy's stash amounted to some speed, not cocaine as the Canadian authorities first thought, but it still resulted in his ejection from the band which won its biggest success with a track featuring Lemmy's legendary, gravely vocals, 'Silver Machine'.

Hawkwind were based in London's Ladbroke Grove, a virtually a hippy ghetto at the time, home also to The Pink Fairies, who were to 'loan' Motörhead guitarist Larry Wallis when the 'Head first started roaring.

It was Hawkwind manager Doug Smith (who signed the Hawks to United Artists) that has managed both Hawkwind and later Motörhead up to the present day.

Of course, since his indignant departure, Lemmy has returned to Hawkwind once or twice as a special live guest, and even recorded a single, 'Night Of The Hawks' with them. He's not holding a grudge.

Says Lemmy today: *"I loved being in the band. It's not the case that they're bastards who I'll never speak to again, I mean when you're on stage with somebody, whatever happens offstage doesn't matter. That thing will always be like that, because you don't talk to them on stage, you play with them. You can hate somebody when you're onstage but you still play with them. That even kept The Who together. Me and Dave Brock and Simon King were a great f***in' three piece band."*

Bob Calvert who contributed to many of their best known albums passed away earlier this year, leading me to ask Lem how Calvert's death affected him.

"Well, y'know I'm afraid I've got very callous about people dying. So many of them did it that I know, literally hundreds of them. When you're surrounded by junkies they're going all the time. So I just got hardened to it, somebody goes and you just think, that's a drag, y'know? Now and again you get a little thing that makes you think, but if you go, you go. I've got a lot of good and bad memories of him. If it ever has happened that much to you ...well it seems callous, it's not."

Prior to joining Hawkwind, Lemmy was a 'Rocking Vicar', the R.V.'s being a beat group with whom Lemmy even recorded two singles, 'It's Alright' and 'Dandy'. He left in the Spring of '87, and ended up working as a roadie for Jimi Hendrix and played for a year with Sam Gopal's Dream, an underground hippy outfit. The Hawkwind stint began in

Philthy Lemmy Fast Eddy

Lemmy in Hawkwind Days

Fast Eddy

Phew! Philthy

Work

August of '71 and ended in May of '75. Let the Motors begin...

VISION

AFTER BEING bounced out of the Hawks, it was understandable that Lemmy would rather start his own outfit than become part of another band. At least they couldn't sack him that way.

"I'd always done my own bands before Hawkwind, except for The Rocking Vicars. I'd always started my own bands. It's just that I had this vision of being in the English MC5."

His 'English MC5' were first dubbed Bastard, perhaps Lemmy ironically acknowledging other people's opinion of them at the time. Fellow 'Bastards' were guitarist Larry Wallis (also a Pink Fairy) and drummer Lucas Fox.

(Ironically Wurzel, who we'll learn more about later, played in another band called Bastard when he was still *"the most unknown guitarist in the World"*).

The first gig with Larry and Lucas was at the Roundhouse, Chalkfarm, on Sunday July 20, 1975, supporting Greenslade, when they played an hour long set. By this point they'd decided to use the name of the last track Lemmy wrote with Hawkwind, 'Motörhead'. In retrospect a wise move.

BY JANUARY of 1976 the fledgling Motors had recorded and *almost released* their debut album, 'On Parole'.

(more on this later).

It was drummer Phil Taylor's recording debut (Lucas Fox having been given the order of the boot), featured Lemmy on bass and vocals, Larry Wallis (guitar), and the departed Lucas drumming on one track.

Their label, U.A. being less than enamoured with what the band delivered them simply decided not to release 'On Parole'.

The band soldiered on, recording a couple of tracks for punk/pub rock label Stiff intended for release as a single (they eventually turned up on compilations), and in April of '77 the band organised a final show at The Marquee, only to find themselves with an offer to record a single on their hands.

In two days they managed to record enough backing tracks for an album, 'Motörhead', released by Ted Carrol's Chiswick label and later re-issued. What did Lemmy think about re-issues?

"That's Ted Carrol, that is. He's always releasing things. He's a great geezer and if it wasn't for Ted there wouldn't be any Motörhead anyway, so Ted has carte blanche, he can do what he wants with the old catalogue. He's only got the old Chiswick stuff anyway."

THE KING of the distorted guitar, Fast Eddie Clarke had elbowed his way into the picture by this point, and made his vinyl debut on 'Motörhead'-the album.

"Phil knew him, as they were building a houseboat together. It's true. That's how they met, then I met him independently. Neither of us knew the other one knew him. It was supposed to be Larry Wallis and Eddie."

That four-piece Motörhead lasted one rehersal before Larry Wallis (who'd been playing with the Pink Fairies all along) went back to the Fairies, unwittingly creating the terrible trio of legend.

As for the 'On Parole' sessions? They saw the light of day in the wake of 'Bomber', by which point Larry Wallis was a fast faded memory for Motorfans but U.A. saw there was obviously cash to be made in the unholy racket after all.

NIGHTMARE

ONE OF the most instantly recognisable logos in rock belongs to Motörhead. A fierce cross between a medieval knight and a futuristic mutant warrior, a nightmare you'll not forget in a hurry.

"The logo came from Joe Petagno who did a lot of our sleeves. He doesn't do much record sleeve work, just us really. He does mostly advertising and lives in Copenhagen."

"It was designed to stick, I always knew that. In the Sixties you had the Yardbirds and the Moody Blues who all wrote their names a certain way, and if you had that name written you could see it even when you couldn't read it. Like a British rail logo, a swastika, anything like that, you see the symbol, you don't have to write the name."

"We gave Joe carte blanche to do it, and to come up with a different one for the next album ('Overkill'), he devised the exploding one. The third album ('Bomber') had the plane."

In an interview with Motörheadbanger's fan club magazine, Petagno revealed *"I did three or four different designs all pretty much in the Hawkwind spirit. Anyway, needless to say, Lemmy disapproved and and as usual dropped a few code words, thinking back, something to the effect of Hell's Angels, motorcycle gangs, chains...and the next attempt was the logo that appeared on the first sleeve and Motörhead was born!"*

Petagno's also the man responsible for Zeppelin's 'Swan Song' record company logo, fact fiends.

BEFORE THE artificial wall between punk and heavy rock had been built, while distinctions were still blurred, Motörhead recorded a couple of tracks with The Damned, Sweet's 'Ballroom Blitz' and Motörhead's 'Over The Top'.

'Ballroom Blitz' made it on to the B-side of The Damned's 'I Just Can't Be Happy Today' single, but 'O.T.T.' stayed in the can till it found a place on a Damned compilation album some years later.

"It was when we were on Bronze, actually The Damned were on Bronze as well. The Damned followed us around for a while, hah hah, or we followed The Damned around, depending on which way you look at it. I don't know what the deal was, but I think we were on Bronze at the time."

Motörhead enjoyed a long run with Gerry Bron's 'Bronze Records', from 'Overkill' through to 'Another Perfect day' and the 'No Remorse' compilation.

Bronze records, however, are no more...

"We sent Bronze down the

Philthy, Robbo and Lemmy looking pissed off!

toilet. We outlasted them in court, and just after that they went under. We'd just had enough of it. Really we've been unlucky with record companies. But gig wise we were selling out, like, Newcastle City Hall, and selling out Hammersmith for one night. We were doing alright."

Motörhead, despite their rough and ready image were not averse to using props on stage and one of their most famous was a mock up bomber.

"Our manager Doug Smith thought of the bomber and it was a very good idea too. 'Of course I wanted it covered in fabric, I wanted it to look like a Nazi bomber, y'know? We never did that version of it, but it didn't matter because it looked so good anyway. The bomber we've got now isn't as good as the old one, 'cos it had four 'engines', and the one now has just got two."

KNICKERS

Motörhead HAVE had more ups and downs than a cheap hooker's knickers. There can be few bands who've gone through such slippery patches on the business side, yet never cheapened their name. Even when the records haven't been selling, or they've been playing one night in a hall where they'd previously played two, the name Motörhead has more or less remained untarnished.

*"I always figured that if the band is working as far as the band is concerned then f*** the rest of it. I never thought I was gonna make a living, 'cos you never do. It's just a band and you've been in and out of bands for years. Just another adventure as it were, but it turned out alright. I never thought 'this is how I'll play bass' and I never thought 'I'll go and live there or I'll get a band together in this format.' I never thought 'I'll have two guitarists on purpose,' I never thought 'I'll make it a three piece on purpose...' I always followed an impulse."*

During the years as a trio the band soared to incredible heights, but let it not be forgotten that they built themselves up from next to nothing...

"We were starving to death, we were living in squats, me and Phil, there was a bunch of about eight of us. Actually that's just before 'Overkill', we were all living in these squats, then when 'Overkill' came out I was living with a bird in Hampstead, who I've lost touch with actually. Shame that, one of my oldest friends, but she's gone off with a man, she fell in love! But that's not that interesting to you. What sticks in the mind really at the time is that we got on well."

AFTER BASHING out 'Motörhead' in next to no time, the band enjoyed the 'luxury' of a 'name' producer for their next sessions, though, as Lemmy points out, the man in question was pulling himself out of a slump at the time.

"Jimmy Miller did 'Overkill' and 'Bomber', he'd done the Stones' 'Goat's Head Soup', 'Exile On Main St.' He was really great. He had the greatest excuses in the world. We would be waiting for him in the studio for four hours. He'd come in covered in snow and say:'Man, you won't believe what happened....' And we'd all be waiting for it...and he'd say 'My child had a wisdom tooth, then I had to call a taxi and they got the wrong address...' another one, you see? And then he'd go on,. 'The taxi got stuck in the snow and then it ran out of gas. We had to push it into a garage,'cos I felt so bad about being late for you guys. But the garage was two miles away and it took us HOURS. Anyway I'm really sorry I'm late - let's go.' It was fantastic, the guy had suffered so much!"

DESPITE THE hassles, Motörhead managed to be quite prolific in the studio.

"We never really hit the charts with singles except...'Overkill' or 'Ace Of Spades' got the highest. But we were steadily going up with the albums, they were going higher all the time, 'Overkill' went in at 23 or something, 'Bomber' went in at about 20, then 'Ace Of Spades' went in at 6 or 4. Then we had the big one, 'No Sleep...', straight in at number one. I think that's a record, the only live album that ever went in at number one. We didn't 'buy' it in either, 'cos we couldn't have afforded it. All the best moments on our records were accidents. I never thought of 'Ace Of Spades' as anything special, it was just new. I was looking for a theme. I'd been playing the fruit machines and thought of gambling, and just wrote the song. It all fitted together, but I never thought it was a particularly brilliant song. I still don't. Wurzel says it's the complete good heavy metal song. He loves it"

With hard graft, toil, and a fair bit of luck (sneaking on T.V. shows!), the band finally got the Motor-engine seriously ticking over.

TOP OF THE POPS

"The first head line tour was with Girlschool in 1978. And we did Top Of The Pops playing 'Louie Louie.' There was a guy working at Bronze who managed to jemmy us into Top Of The Pops with no hits at all, ha, ha! It was like headlining at the Marquee or the Roundhouse. Just steps along the way"

Was it good taste covering that song?

"Who cares about good taste? Good taste is what kills rock'n'roll. We'd already done a couple of covers at the time including 'Good Morning Little Schoolgirl' and 'Train Kept A Rolling.' This was just one of them and it was Phil Taylor's idea to do that. Give credit where it's due. It was his idea to dress up as cowbows for the front of 'Ace Of Spades.' Anyway I've always loved 'Louie Louie.' "

DESPITE THE mushrooming success in the U.K., Motörhead just didn't translate well across the Atlantic. Their tour supporting Ozzy Osbourne (Ozzy's first without Randy Rhoades) was

Brian 'Robbo' Robertson

Lemmy 'at home'

reported to be disastrous, with American audiences mystified by the power-trio from hell!

"We couldn't get arrested in America. We couldn't even get a release there until we did 'No Sleep 'Til Hammersmith'."

Ironically, the advent of thrash metal sent numerous American rockers scurrying off to discover the originators of fast 'n' frantic Motor-metal. The end result being the 'Head touring with Slayer in 1988, playing to crowds who weren't sent flying to the exits by the Motor-noise.

ACE OF SPADES saw everything click into place for the Lemmy/ Fast Eddie/ Philthy line-up. It resulted in what must be the greatest Heavy metal song of all time, 'Ace Of Spades', an incitement to riot on vinyl, and a bundle of equally rapid, rattlesnake rockers.

Motörhead became as much a household word as Ajax, and to people on the outside, looking into the expanding Zoo of Heavy Metal beasts, Motörhead were kings of the jungle, the quintessential nasty, loud rock band. The people your parents warned you against.

The band (minus an injured Phil Taylor) teamed up with the most yobbish female rockers ever, Girlschool, as 'Headgirl' for 'Please Don't Touch' and the 'St. Valentine's Day Massacre E.P.'. More Top Of The Pops, and a Top Five bona fide hit single.

However, there was bigger trouble brewing. The live album against which all others must be measured...

"WE RECORDED 'No Sleep Till Hammersmith' in Newcastle and Leeds in 1981 with the late Vic Maile producing.

*The North knows how to enjoy itself better, because it's got more hardship, and when your life's tough, you enjoy yourself to the max. Where as in London your job and your enjoyment are very similar. I don't know how to put it better, really, than that. There's a lot of f***in' debutantes down here and timewasters, where as if you're a timewaster up North you tend to do it alone! Heh heh heh!"*

How do you feel towards the crowds that come to the shows?

"It depends, I will meet any amount of fans at gigs. I just ask them to be polite. I don't like people taking you for granted. I share my stuff with them and they should be respectful of that. I'm not asking people to bow down, but some people take the piss. 'Remember me at Chester - 12 years ago?' Then you have to go off and have a drink with them and meet their parents. I don't wanna do that!"

NO SLEEP

'No Sleep' gatecrashed the album charts at number one. Lemmy was in America when the excitement began.

*"Somebody 'phoned me from the office. I was knackered and in New York. The 'phone rang and it was 5 a.m. A voice said: 'You've just gone in at number one.' I yelled 'F***ing great'. And then I went to sleep."*

The album stands as a testament to that line-up at their peak. There's the whiplash speed of 'Bomber', the determined swing of 'Iron Horse', a relentless '(We Are) The Road Crew', and much more besides. Just when it looked like Motörhead were unstoppable...

"The next album was 'Iron Fist' which was the worst we ever made. We produced it ourselves and that was complete self indulgence. It was a mistake and why it was so bad. It's got mistake right through it like a stick of rock."

AFTER THE indisputable triumph of 'No Sleep Till Hammersmith', the inadequacies of 'Iron Fist' were thrown into sharp contrast. The album made number 6 on the charts and the title track scraped into the top 30 (more Top Of The Pops!). But the momentum had gone.

In May of '82 Eddie Clarke left the band, the catalyst being sessions they were recording in America for a single with Wendy O'Williams of The Plasmatics, a cover of 'Stand By Your Man'. Eddie declared the whole thing *"a joke"* and split.

He later went on to form Fastway with ex-UFO man Pete

Metal's Greatest Icon

Pic.: P.G. Brunelli

Way (who legged it to Ozzy's touring band before Fastway had recorded a note of their debut album). The album 'Fastway' was a startling success in the States, not surprising considering that, with Robert Plant soundalike Dave King on vocals, Fastway were out-Kingdom Come-ing Lenny Wolf's band years before they 'got it on'.

Unfortunately for Eddie, they found it almost impossible to follow up their debut, and each subsequent album sold considerably less than the first. They're still in existence, minus Dave King, minus the Zeppelinisms, as a melodic rock band fronted by Lea Hart.

I personally thought that the eventual Wendy 'O' Lemmy single was a hoot, but it failed by miles to follow 'Please Don't Touch' into the charts and flopped royally.

MEANWHILE, FORMER Thin Lizzy axe-man Brian 'Robbo' Robertson, a firey red-headed Scotsman joined the band. Despite his reputation as a rock 'n' roller and fierce drinker, the image he portrayed was more that of a smooth, good looking pop star. On form Robbo could have been the man for the job had he reverted back to his wildman Lizzy days, but, following an unsuccessful pairing with Dio's Jimmy Bain in Wild Horses, he'd affected a pretty boy look that disguised his true nature.

In a series of provocative gestures he took to the stage in shorts (in the days before Anthrax this was sacrilege!) and cropped his hair in a very un-Motörhead cut.

The album they made together, 'Another Perfect Day', produced by Tony Platt, stands as a blistering rock album, but the multiple guitar overdubs were alien sounding to Motörhead fans used to Eddie's 'crank it up, belt it out' style (Eddie ironically had switched away from that sound himself with Fastway). Still, the radical switch in sound was the least of their worries.

"He's a wondeful guitar player Brian. And he's a great writer, but he just couldn't cut it on stage. He did America and Japan with us and that was great. But on an English tour he started going silly. He destroyed the feeling for the band. I still stand by what I said a few times, I think 'Another Perfect Day' is a fine album, I really like it. I don't have a copy of it but I really liked it."

Seriously, you don't have one?

*"I don't have a copy of most of our stuff. Completist? F*** no, that's for other people. You'll find that a lot of bands don't listen to themselves. He's a wonderful guitar player, Brian, and a great writer, but he couldn't crack it on stage and he wouldn't do the old songs. He destroyed people's feeling for the band"*

WORST ENEMY

Is it important to you, what people perceive Motörhead as standing for?

"Obviously. What else is important to me? It's my life. To be actively awkward? Like he (Brian) was, that was probably his worst hour. That was when he could have really been in a band then and really tried with us to make it a really good band, as you can hear on the album. On stage he repelled a lot of the old fans and never won any new ones for us. The fan club went down from 6,000 to less than 100 at one point. It was just miserable, y'know. He's his own worst enemy."

Robbo was eventually sacked (*"he was pushed, actually he was almost caterpulted"*), at the instigation of Phil Taylor. Lem claims it was a fairly amicable parting, and ironically Taylor and Robertson were to team up later in Frankie Miller's band and a short lived outfit, GMT, with Chris Glenn (ex-MSG).

AT THE time, there was some press speculation that John Sykes (another ex-Lizzy man) would be stepping into Robbo's pointy boots.

*"Never even discussed! No. He was never considered between me and Phil, we wanted someone completely f***in' unknown, that's how we got these two (Wurzel and Phil Campbell). I said we were looking for an unknown guitarist*

Pic: Tony Mottram

Who's a cheeky boy?

Prepared for WW3

Lager Lout!

This Happy Breed

and Wurzel said 'there's nobody more unknown than me'. That's the boy for me!"

While Wurzel was truely the most unknown guitarist in the World (and once confessed to me that it was only Motörhead that was keeping him out of jail), Campbell had been a member of smalltime Welsh outfit Persian Risk (also home to Jon Deverill who ended up in the Tygers Of Pan Tang). Neither were prima donna players, and both brought a rougher edge back into the band.

The Lemmy/Wurzel/Campbell/Taylor line-up appeared on legendary TV show 'The Young Ones' playing 'Ace Of Spades', then Phil Taylor left, a great suprise to the fans. Drummer Pete Gill, who left Saxon under a cloud, was drafted in.

"'The Young Ones' was the night Phil told us he was out, well he'd told us he was out a couple of weeks beforehand, but we asked him to do the 'Young Ones' with us, he said he'd do that, but that was it. He was out."

OVER THE years, the 'Head have cropped up on youth television screen quite a lot. Most recently on Channel 4's 'Club X', previewing new track 'Black Leather Jacket'. The most celebrated appearance, however, being an interview between a psychiatrist and Lemmy on Channel 4's 'Network 7'

*"It goes in and out. Actually I've been on a lot more TV than I deserve and I'm not exactly a spokesman for a generation. The 'Network 7' one was pretty good. Everyone says I made him look like a right c**t, but I didn't! The thing is, I talked to that guy for an hour and a half, they only used ten minutes of it. People say I made him look like a c**t, and I always tell them 'no, man, he made me look good'. He edited it. He didn't mind, he took a back seat."*

SOME FANS who had felt that Motörhead could only exist with Eddie Clarke and Phil Taylor saw Taylor's departure as the last straw, however, as Lemmy puts it *"I'm the basic core of Motörhead. As long as I'm in it it'll be alright. We've never had that many line-up changes, we haven't! Pete Gill was a bit of a prima donna, but he was a good drummer. I've got nothing to say against Pete Gill."*

Any fears about the authenticity of Lemmy/ Wurzel/ Campbell/Gill were blown to bits by the first recordings the quartet made.

Bronze Records compiled a double album of old material, 'No Remorse', that Lemmy bitterly opposed. None the less, to ensure that the fans got something new out of the deal the band recorded four songs for inclusion, 'Locomotive', 'Snaggletooth', 'Under The Knife' and the immortal 'Killed By Death'. 'K.B.D.' was the band heading out in a fresh direction, like a clanking industrial beast, an unstoppable tank. A true classic, and proof that the terrible trio might be dead, but long live the fab four! Written by Lemmy and Wurzel, it also proved that unknown guitarists could write material just as strong as name players could. If this was a baptism of fire in the face of increasingly disgruntled fans, Wurzel and Phil Campbell walked barefoot on the burning rocks and left with a grin on their faces.

'Keep Us On The Road'

BATTLE CRY

AFTER A LONG wait, and the collapse of Bronze Records, the band unleashed 'Orgasmatron'. Produced by Bill Laswell, the American producer and bass player who's worked with everyone from Public Image Ltd. to funk acts, it was very much a 'produced' sound, a 'studio' project. An aural landscape of sound effects, cropped guitars and rumbling, mechanical rhythms from the battlecry 'Deaf Forever' to the monstrous title track.

"It was the first Motörhead album with the producer as the star. That was the first one where we had a producer who was flavour of the month, but Bill didn't do that much for us that wasn't there already. It was a good album."

It also proved Motörhead's ability to move with the times, and yet remain timeless within their own distinct sound. Armed with a stage set based on the stunning Joe Petagno album sleeve the bend set out to rebuild Motörhead in fornt of the people who matter, the fans.

A long deserved Donington slot saw them threatening to mess about with 'planes. In the end, a firework thrown on stage saw them threatening to take an early bath. Sadly this was not to be the last time idiots nearly stopped play...

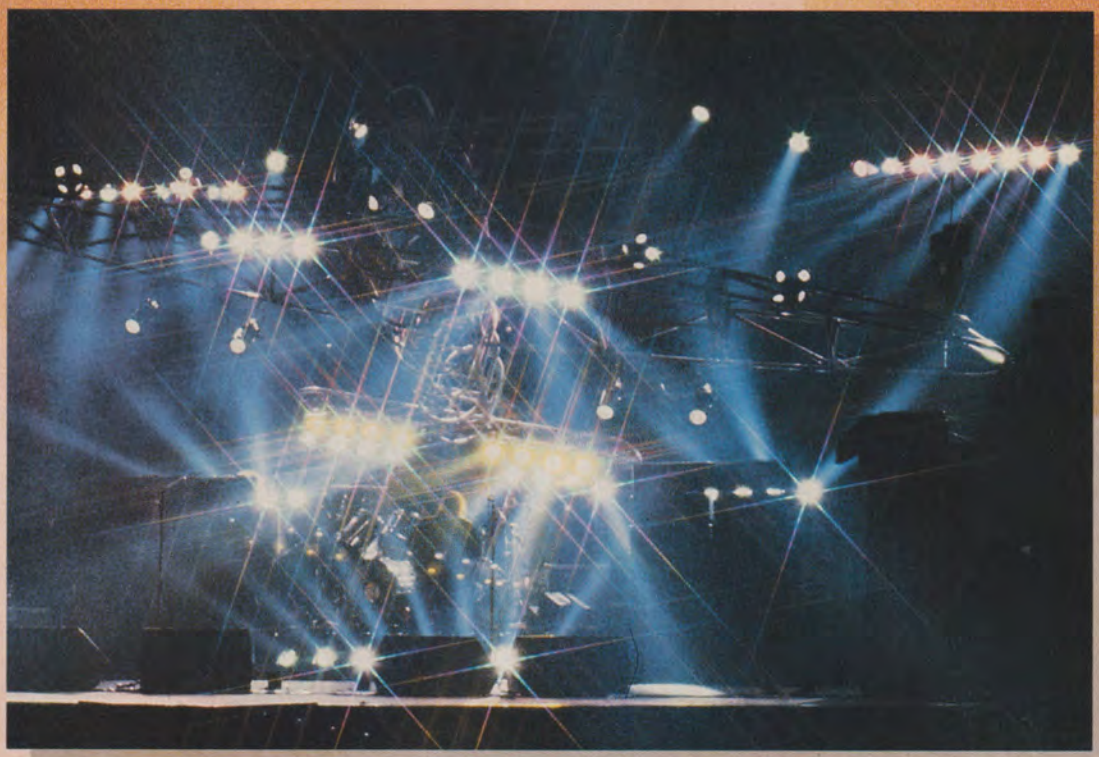
SWELL WAS lined up to record the next 'Head opus, but a series of disagreements saw the band returning to basics and recording 'Rock 'N' Roll' at great speed with Guy Bidmead. Meanwhile drummer Pete Gill quit, and the human whirlwind Phil Taylor ended up back in the engine room.

"Pete left, he was not pushed. Thing is, people think he was pushed. They do, don't they? I hope they don't, because he wasn't. I don't know what he wants, but he's a wonderful drummer, one of the best drummers I've worked with in my life, and believe me, I've worked with plently. Pete Gill was one of the best. Please put that in, because he deserves it."

The title of 'Rock 'N' Roll' made it bluntly clear that the album would see the raw and savage 'Head roaring again. However, Lemmy didn't plan it that way.

"What happened was...what we tend to do mostly is to write all the tracks, then I come in with the lyrics at the last minute. Then we pick a track to call it

Pic.: Stefan Kerzel



Bombs Away!

*after. 'Rock 'N' Roll' wasn't the best track on the album by a long shot, I wanted to call it 'Blackheart', but we weren't going to do that track on stage because of all the vocals on it, so that was it out. I mean, we nearly called 'Another Perfect Day' 'Shine', just call it after one track, or 'I Got Mine', that was another possiblity for that one. Anyway we argued about this for f***in' ages, about three weeks. Finally we sat round the office, the four of us plus Douglas the manager and said 'bollocks, f*** it, call it 'Rock 'N' Roll' and we can get out of here and get down to the boozer!'''*

The sleeve of the album seems to feature the Motörhead 'skull', eyes ablaze, leering out of the gloom. The truth is somewhat different, as artist Joe Petagno revealed...

''What actually happened is I was reading a book called 'Rockets & Missiles Of The Third World War'.... interesting, right? I came across a British missile from the '60's- 'Blue Steel'... Wham! There it was - Motörhead! I designed the sleeve accordingly - believe it or not they turned it upside down...I painted it 'straight up', they thought I was joking! I wasn't, honestly! So stand on your head to achieve maximum viewing pleasure!''

Or go 'n' get a copy of the sleeve and turn it upside down to reveal the 'real' 'Rock 'N' Roll' sleeve.

In the wake of 'Rock 'N' Roll' the band became involved in the movie 'Eat The Rich', which used a handful of Motörhead cuts on the soundtrack (including, of course, the title track and Wurzel's solo outing, 'Bess'), featured the band playing 'Doctor Rock' in one scene and gave Lemmy an acting role as a gangsterish heavy. The movie was not a great commercial success, but is worth renting form your local video shop and watching with a few cold cans of beer at hand.

SHUNNED

1988, THE band sealed the bond of the quartet with the live album 'No Sleep At All'. Recorded in Finland, where Motörhead are much loved by an audience of serious drinkers, it brought the slowburning, powerful 'Just 'Cos You Got The Power' on to album for the first time, and, with the exception of a reprised 'Ace Of Spades' and 'Overkill', stood proud as a set written by the fiercesome foursome.

It didn't, admittedly, cause the same kind of earth tremors as '...Hammersmith', and left the band looking increasingly to the States, where, ironically they now do good business after years of being shunned.

None the less it was the kind of release every Motörhead fan dreams about. The've not been killed by death yet, and if the 'No Sleep At All' escaped with the minimum of fuss the band were brought back into the sharp glare of media attention earlier this year after Lemmy was badly cut by an object thrown at him in Yugoslavia. The sudden possibility of there being no more Motörhead taught a lot of people not to take the band for granted.

Thankfully they've decided to frighten people's lawns (old joke) for a few years to come. Next time they're in town, though, don't be complacent and think *''It's only Motörhead, they'll be back next year, I'll catch them then.''*

Believe me, kiddies, there's no such thing as *only* Motörhead.

OVER THE years, Lemmy's proved himself time and again to be one of the most fascinating characters to interview. No journalist's career is really complete without a Lemmy interview...

''I always though I was fairly intelligent, and I always thought I had something to say. I used to beg for interviews, y'know, let me talk to him!''

Lemmy's an icon. For heavy rock fans he's as mythological as a Jagger, or an Elvis. The lank hair, the muttonchop moustache and a pair of mirror shades cause involuntary Pavlovian reaction. Add a Rickenbacker bass and you've got an embodiment of noisy rock 'n' roll in one man that transcends international boundaries.

Pic.: Tony Mottram

Lemmy's Only 'Oscar'

Pic.: Buffo

The last rocker, though if you suggested as much to him he'd probably laugh and tell you that rock 'n' roll was around before Lemmy and it'll be around after he's gone. All the same, from garage-rock, through punk and into the metal years, there are few who've stood the test of time.

*"Oh yeah, you know that yourself, I have become an icon. But I think it's fair, I do think it's fair. There are some people who you meet, and if they weren't there it would be necessary to invent them, I'm one of them. You guys need me, cause I'm that old c**t you can always come back to for a few choice epithets! It's true though, isn't it? I've been around a long time, and I remember back to Little Richard when he first came out, so you can always get a few quotes about that. Whatever you want to talk about in rock 'n' roll, I've seen it. I can always dress it up a bit. It's fair, you need icons so you've got someone to talk about, you can't make an icon out of Bono, cause he knows f*** all. I mean the geezer said he liked Motörhead, thank you very much, but he knows f*** all. They're playing at it, aren't they. It was like when the Clash were playing at being Sandinista. I can't stand flag waving. The greatest f***ing flag waver of all time was Hitler, and look what he did. He made so many flags he must have kept the German cloth industry in big bucks for years."*

Lemmy's interest in history and specifically the Second World War has seen him shadowed with accusations of Fascism. It's something he'll wearily put to bed, hoping once and for all to convince people that he's no Nazi.

READ BOOKS!

*"That's what people say about anything. If you like a girl with big tits you're obviously a lecher, if you happen to fall in love with a girl with a large chest you're obviously a porno artist! It's not true. I'm interested in the Second World War as a social phenomenon. I fell in love with the unifiorm, and I will still say it now, I don't care, the Swastika is the greatest design that has ever been. It can hit you from five miles away, it's strong. See that Brazilian flag up there? That's strong too, isn't it? I'm talking designs here, not ideologies. Who wants to kill Jews? Not me! I know lots of Jewish guys and they're great people. I don't give a f*** about any religion. I used to live with a black girl, she was the first girl I actually lived with. All races are the same to me. Just to set that one straight. It's not the only thing I know about. I went into it, but if you look in my book case out there, there's books on George III, Charles II, Charles I as well."*

Concentration

At a tangent, considering your interest in history, what were you like at school?

"Oh, lazy. I got expelled. I showed the English teacher I could do it, though. She gave me the G.C.E. language paper two years ahead when I was 13, and I passed it, I got 60%. I was the teacher's pet in English, I was good at that. I'm good with words, my vocabulary's good. My vocabulary has improved a lot since the band started through doing lyrics, and also because I've got older. I devour books, me, I eat them for breakfast. I've got three books going at a time."

The last time we spoke you recommended I read David Niven, which I did. His 'Bring On The Empty Horses' turned out to be a great read.

"Was I right or what? Great writer, I love descriptive writing and English is the greatest descriptive language in the world. You can have ten words that mean the same thing, but with a little twist on it...French is the next one, but English is pretty good. I'd like to write but I don't have the patience, at least I don't think I have. I can't type, and I couldn't be bothered to do it longhand."

Lemmy's lyrics are witty, sharp and stand up well in their own right. There are few others who've used language so well to complement their music, look and lifestyle. Does the man get the credit for them he deserves?

*"People find their own level with things like that. You say what you say and you hope people listen, and if they don't you can't do s*** about it. You still put it down... I think Motörhead is one of those bands that'll be appreciated when it's gone. I think we'll be like the Yardbirds were after they were gone. Nobody gave a f*** about them when they were here, they went down in a flurry of disinterest."*

LEMMY'S FAME

DESPITE HIS fame/notoriety/instant recognition factor, you'll often spot Lemmy going about his business round London, playing the fruit machines in the Marquee or the St. Moritz, ligging around or just propping up the bar. It's probably his lack of minders and hangers-on that allows him to enjoy a relatively undisturbed night out, while lesser names from the States seem to employ an entourage to attract attention rather than divert it.

Times have changed since the Beatles brought it all into the arena of where you were. But if someone goes 'aaarghhhh!' I can understand it completely, cause I did it myself!"

In other words, the guy's a fan himself. He's also one of the all time greats, and the fact that he's given up so much of his time to be interviewed for this 'Fan Mag' speaks for itself. Born to rock 'n' roll, no two ways about it...

MARK DAY

Thanks to Lemmy, of course, and to Doug Smith and Simon at G.W.R.

Invaluable assistance also came from Alan Burridge, of the excellent Motörheadbangers Fan Club.

For more details on how to be an official Motörheadbanger write to 98 Puddletown Crescent, Poole, Dorset. BH17 8AN. Great Britain, enclosing an S.A.E./I.R.C.

Logo Power

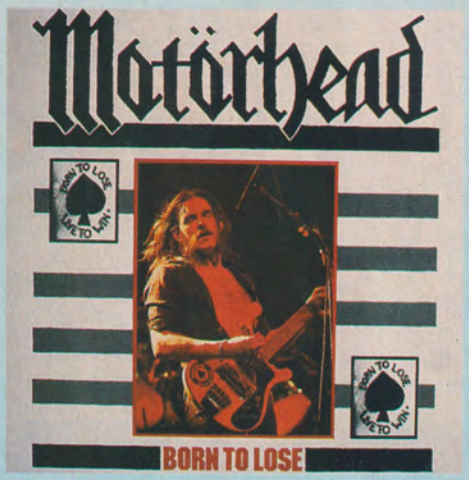
Pic.: Tony Mottram

motörhead Discog

ON PAROLE (1976, released in '79)
MOTORHEAD (1977)
OVERKILL (1979)
BOMBER (1979)
ACE OF SPADES (1980)
NO SLEEP TILL HAMMERSMITH (1981)
IRON FIST (1982)

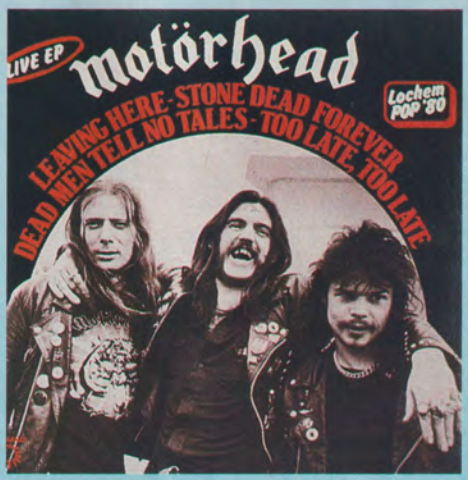
WHAT'S WORDS WORTH (1983, old live recordings)
ANOTHER PERFECT DAY (1983)
NO REMORSE (1984, compilation)
ORGASMATRON (1986)
ROCK 'N' ROLL (1987)
NO SLEEP AT ALL (1988)

Bomber



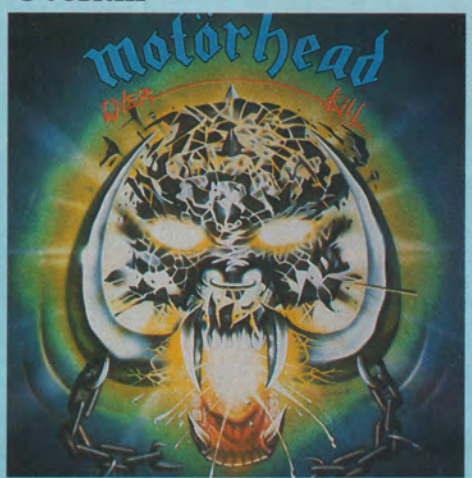
Born To Lose

Ace Of Spades

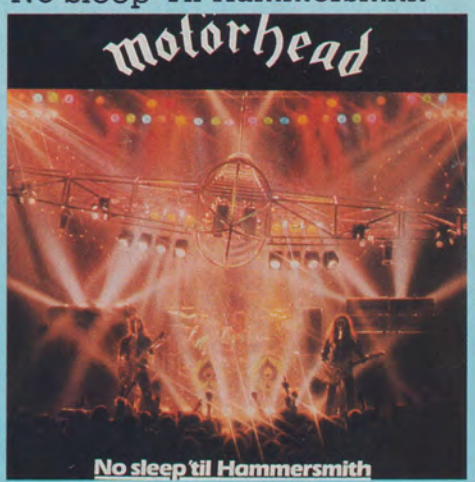


Leaving Here
(Live-EP)

Overkill



No Sleep 'Til Hammersmith



raphy motörhead

Additional compilations:

'Motörhead Anthology',
'Born To Lose',
'Anthology Vol. 1',
'Beer Drinkers'
(comp. of 'Beer Drinkers E.P.' and tracks from 'Motörhead')

Iron Fist

No Remorse

Another Perfect Day

Orgasmatron

No Sleep At All

Notable vinyl bootlegs:

'The St. Valentine's Day Massacre' (double),
'Motorheadbanger Special',
'Live '77',
'Lemmymania',
'Mad Max 3',
'Heavy Metal Holocaust',
'Titties And Vodka',
'Crash Your Motörhead',
'Slayground'.

Additional info:
Very comprehensive discography and other information available through Motörheadbangers, the Motorhead fan club.
Write including an S.A.E./I.R.C. to
Alan Burridge,
98 Puddletown Crescent, Poole,
Dorset, BH17 8AN

Portraits

Pics: Mark Weiss

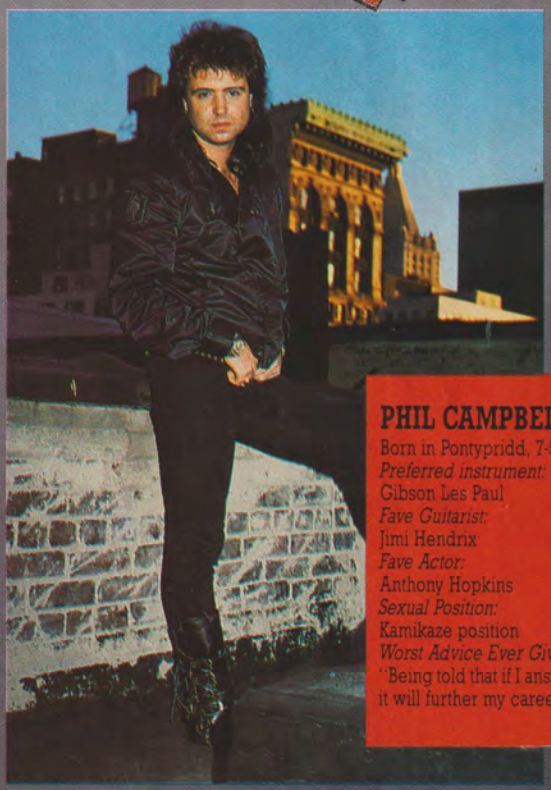
IAN 'LEMMY' KILMINSTER

Born in Stoke, 24-12-45
Preferred instrument:
Rickenbacker
(No. 1, white neck, -
Live To Win, Born To Lose)
Fave bass player:
John Entwistle
Fave Movie:
'Company Of Wolves' or
'A Night To Remember'
Sexual Position:
"Never been able to make my mind up"
Worst Advice Ever Given:
"Take up the guitar and earn a million"

MICK 'WURZEL' BURSTON

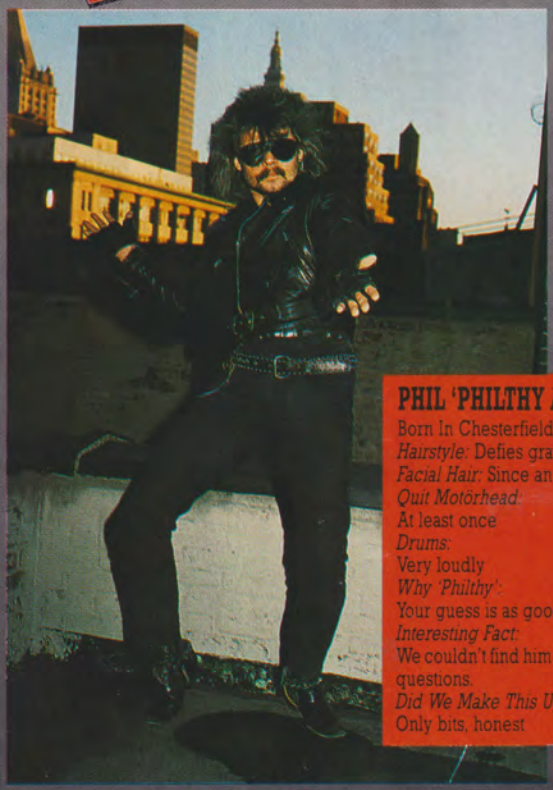
Born in Cheltenham, 23-10-49
Preferred instrument:
Fender strat.
Fave Guitarist:
Jake E. Lee
Fave Film/Actor:
'Dirty Rotten Scoundrels', Richard Burton
Sexual Position:
Centre forward, North West
Worst Advice Ever Given:
"Give up and play the violin."

motörhead



PHIL CAMPBELL

Born in Pontypridd, 7-5-61
Preferred instrument:
Gibson Les Paul
Fave Guitarist:
Jimi Hendrix
Fave Actor:
Anthony Hopkins
Sexual Position:
Kamikaze position
Worst Advice Ever Given:
"Being told that if I answer these questions it will further my career."



PHIL 'PHILTHY ANIMAL' TAYLOR

Born In Chesterfield, 21-9-54
Hairstyle: Defies gravity
Facial Hair: Since an early age
Quit Motörhead:
At least once
Drums:
Very loudly
Why 'Philthy':
Your guess is as good as mine
Interesting Fact:
We couldn't find him to answer any 'profile' questions.
Did We Make This Up?:
Only bits, honest

ON TOUR

FISH DEBUT UK TOUR
Fish, ex-Marillion singer kicks of his debut U.K.tour at Legends, in Dingwall, Scotland on Sunday, October 15. Further Scottish dates will include Town Hall, Elgin (October 16), Far Island Hotel, Ullapool (17),Seaforth Hotel, Stornaway (19), Gathering Hall, Skye, (20),Osprey Suite, Aviemore (21), Queen's Hall, Edinburgh, (23),Albert Hall, Stirling (24), and Glen Pavillion,Dunfermline (25).
Next he plays King George's Hall,Blackburn (28),Ritz, Manchester (29), Barrowlands, Glasgow (30), City Hall, Newcastle (31), Civic Hall, Wolverhampton (November 2),Corn Exchange, Cambridge (3), Octagon Centre, Sheffield (4),Royal Court, Liverpool (5), Guild Hall, Portsmouth (7), Civic Centre, Guildford (8), Newport Centre, Gwent (9), Town & Country Club, London (11 and 12).

WOLFSBANE: MORE BOOZE AND BAD LANGUAGE
Wolfsbane have added an extra 17 dates to their previously announced 'Birds, Booze And Bad Language' tour due to 'enormous demand for tickets.' The tour kicked off on July 18 and will now run right through until September 12. Ticket prices are no more than four pounds and fans are advised to check local press for showtimes. The extra dates are as follows.
Warehouse, Leeds (August 21), Riverside, Newcastle (22), Pavilion, Ayr, (23), Toby Jug, Barnsley (25),Manweb Hall, Chester (26),Winter Gardens, Cleethorpes (28), Rock House, Derby (29),Gatehouse, Stafford (30),Woughton Centre, Milton Keynes (September 1), Leas Cliff Hall, Folkestone (3),Bogeys, Cardiff (5),Bierkeller, Bristol (6),After Dark, Reading (8), Queens Hall, Bradford (9), Arts Centre, Litchfield (10),Parr Hall, Warrington (11), Gardens, Morecombe (12).

AEROSMITH
With Aerosmith's NEC show at Birmingham already sold out (with 11,500 tickets sold), a extra show has been added for November 19th. Tickets for the new show will priced at £10.00 and £9.00.
Full Aerosmith dates are Antrim Forum, Belfast (November 11), The Point, Dublin (12), Hammersmith Odeon (15), and Wembley Arena (17), and Birmingham NEC (18 and 19).

MOTÖRHEAD
Motörhead play pre-Christmas dates with guest artists next December. Dates include City Hall, Newcastle (December 14). Tickets £6.00 and £7.00. Hummingbird,Dale End, Birmingham (17), Tickets 7.00, and Hammersmith Odeon, London (19 and 20). Tickets £6.00, £7.00 and £8.00.

BLACK SABBATH
September 1989 heralds 20 years of Black Sabbath. Founder member Tony Iommi will be joined on stage with Neil Murray, Tony Martin and Cozy Powell. Dates are:
Liverpool Royal Court (Sept 1), Sheffield City Hall (Sept 2), Newcastle City Hall (Sept 3), Edinburgh Playhouse (Sept 5), Manchester Apollo (Sept 6), Leicester De Montfort Hall (Sept 7), London Hammersmith Odeon (Sept 9 & 10), Bristol Colston Hall (Sept 11). Ticket prices for the London and Bristol dates are £8.50/9.50, while for the other shows it is £8/9

TORANAGA
Toranaga will be playing their debut headlining gig at the Marquee on August 25. Supporting will be Catharsis and DAM.

MACC LADS
Shepherd's Bush Opera On The Green August 21. Tickets £3.50
The band will also be playing Kilburn National Ballroom as part of their forthcoming 'ONE FOOT IN THE GRAVY' Tour.

THE HEAT
Steaming hot Scottish outfit 'The Heat' play their debut London gig at the Marquee on September 1.

BALAAM AND THE ANGEL
Balaam and The Angel are confirmed to play a series of headlining gigs at the Marquee on September 7, 8, 9. Advance ticket prices: £5.00, are available to the general public from the Marquee Box Office now.
Marquee Club and and Balaam and the Angel fan club members are all entitled to a reduced ticket price of £4.00

WRAITH
Wraith play Nottingham Rock City (August 21). Admission £1.50. Rock disco until 2 am.

VIDEO

HOW TO BREAK INTO HEAVY METAL

One of the most desperate pleas rom all young would-be rock musicians is *"How do I get into the rock and metal business?"*

The next question they SHOULD ask is *"How do I avoid getting ripped off?"* Or in the parlance of everyday metal folk - SCREWED! For like any other business, music is full of pit alls and the Metal side of the 'industry of human happiness' (as it was once dubbed by Andrew Loog Oldham), has more than its share of danger zones. It was this problem that prompted Ian Wiener of Wienerworld to devise a fantastic, all-star video that is just chock full of advice from the top names of the group scene. The one hour video 'How To Break Into Heavy Metal (Without Getting Screwed)' features not only some of the most famous names in rock, but the key background figures, managers, lawyers and record executives who are also willing to share their inside information and give advice. Among the stars who willingly took part in this Rock-Umentary, are the guys from Anthrax, Armored Saint, Flotsam & Jetsam, Helloween, L.A.Guns, Laaz Rockit, Nick Bowcott Lizzy Borden, Doro Pesch, and White Lion.

DANGERS

Not only do they discuss the dangers of being ripped off with some details of their own case histories (Lizzy Borden is very candid about this), they also give more practical advice and encouragement. "Make demos!" say Anthrax. The video is edited into sections, with the interviews relating to such topics as Starting A Band, Building An Image, Making Demos, Playing Clubs, Creating a Buzz, Merchandising, The Law, Good Management, Production and dealing with Record Companies.

As befits a heavy metal project, it has to be said a lot of the stars look decidedly unglamorous, having conducted their interviews often against a background of noise at a club or gig. Some of the personalities on parade you wouldn't trust with your pet mouse, let alone your wallet! But it all adds to the authenticity and gradually after the shock of seeing some pretty aggressive looking dudes laying down the law, you get into the nitty gritty, and there is some good sense and sound advice to be heard. The Americans are the most practical and hard headed. -*"Don't give up your day job!"* is one telling phrase repeated loud and long. Musicians are unashamedly advised to spunge off their families for as long as they will support them in their wild quest for rock'n'roll fame and fortune.

Doro Pesch and Lizzy Borden come across as the most sincere, while Flotsam & Jetsam have some funny tales to tell of their erstwhile manager. One of the most enthusiastic is the skinny Phil Lewis of L.A.Guns still as full of humour and energy as he was in his days in London as a member of Girl. Phil counters some of the cynicism that prevails with his encouragement never to give up and remember that at the bottom line the idea is to have fun as well as make music and money.

The representatives of the American press from Circus magazine seem a casual and friendly bunch, almost as nice as we guys and girls at Metal Hammer! Steve Gett, one time rock singer and journalist from London pops up in New York, and anyone who remembers him from the old days will be shocked to see he has sprouted a beard. Gone is the lissome youth of yesteryear who tried to get Melody Maker into metal! Steve is now grafting away for Billboard and he gives a lot of hard edged but invaluable advice on sending in demos to record companies.

To anybody who is part of the business, this video may seem a bit of a busman's holiday, but for anybody else it presents a lot of useful info straight from the metal horse's mouth. Young hopeful groups should take heed of the advice from the lawyer in particular. And even if you aren't going to start a group there is a lot of fun to be had just watching your favourite artists chatting away and seeing some of the strange characters who infest our beloved scene. Some of the record execs look as if they have just escaped from The Twilight Zone!

HOW TO GET IT

Remember this one hour VHS video can be all yours for just £9.99. Just send a cheque or postal order made payable to

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L.A. GUNS THE VIDEO

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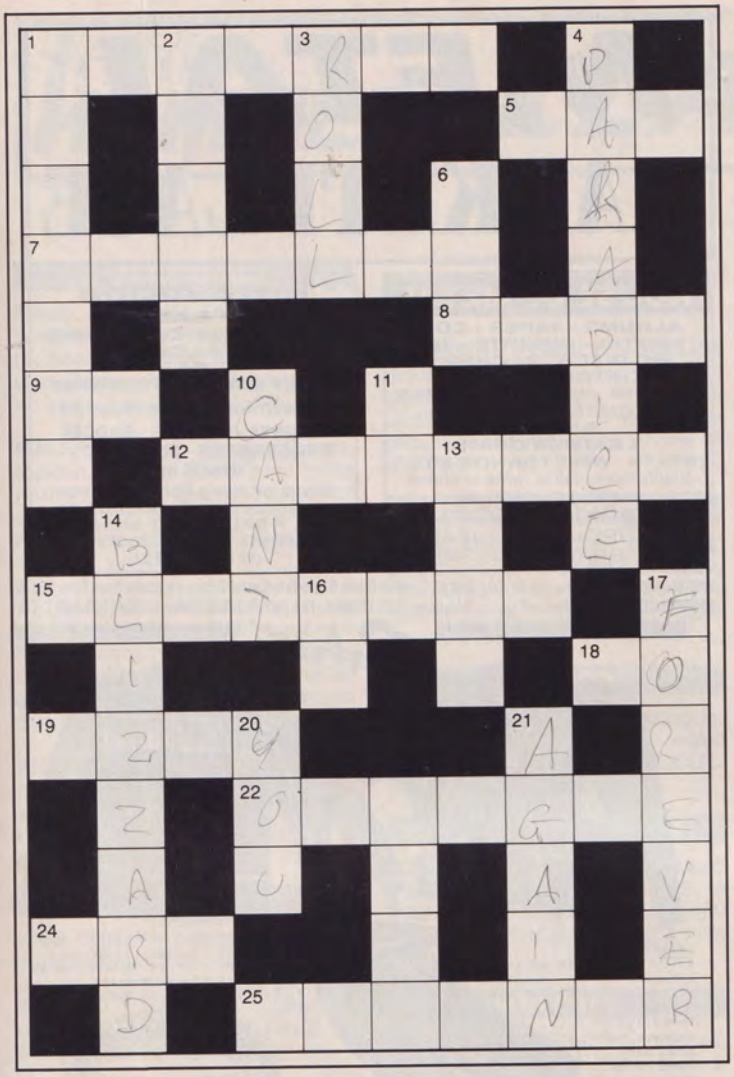
CHANNEL 5

ONE MORE REASON



R WORD X No. 018

BY DOT MATRIX

The theme is Ozzy - and it's definitely guaranteed to drive you batty! This is when the Ozzie army regret losing the lyric inserts from the albums... So, settle down with a bat butty and a well sharpened biro and fill it in! Once completed, send your entry to

RoxWord, Metal Hammer,
59 Queens Gardens,
London W2 3HF,

to arrive before September 4th 1989 - and you could be one of the lucky five who win a Metal Hammer T-shirt!

CLUES

ACROSS:

1 Extremely exhausted title (2,5)
5 'Everything that I --- and do' - 18 Across (3)
7 Bassist (7)
8 '--- - just can't wait around for you' - 1 Across (3,1)
9 Initially, drummer (1,1,)
12 Waiting For -------- (8)
15 Now you've laid it down for --- -- ---' - 20 Down (3,2,3)
18 You're -- Different (2)
19 First vocalist (4)
22 'Jimmy Sinner because he's so -------' - Miracle Man (7)
24 'I know it's gonna make you ---' - 1 Across (3)
25 Devil's Daughter (---- ---) (4,3)

DOWN:

1 Creepy crawly title (7)
2 'What they're ----- to do' - Rock N' Roll Rebel (as-lyric sheet spelling) (5)
3 'She is my tattooed rock n' ---- dancer' - Tatooed Dancer (4)
4 Bloodbath in -------- (8)
6 'Can I ask a question -'-- think' - 20 down (lyric sheet spelling) (1'2)
10 'Fire in the sky ---- you see' (4)
11 Alright! (1,1,)
13 'Brimstone and fire, he ----s another carnal fix' - Miracle Man (4)
14 Snow storm of Oz (8)
16 'Returned to prove them wrong (-- no) - Bark At The Moon (2)
17 Close My Eyes Always? (7)
20 Now --- See It (Now --- Don't!) (3)
21 'Flying high above the world -----' - Crazy Babies (5)
23 'And thought his timeless ---- had gone' - Bark At The Moon (2)

ANSWERS to Metal Hammer RoxWord 017,

Across: 1. Shocking1 6. Easy; 7. Udoff; 9. Yous; 11. Can; 12. To Go; 13. Sexy; 14. I got; 15. Life; 16. An' we; 18. Down; 19. N.E.C.; 20. Don't; 23. I lose; 24. Sing; 26. Stradlin
Down: 1. Sweet Child O Mine; 2. Or so; 3. KK; 4. Good; 5. Duff Rose McKagan; 8. Love; 10. Style; 13. Stand; 17. Want; 21 Goes; 22. Girl; 25 C.A.

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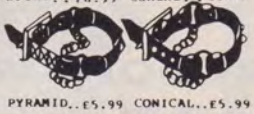

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BRITISH MUSIC FAIR REPORT:

FAIR DEALS

And it came to pass, lo, an exhibition was seen rising in the east, and lo, it was the BMF all over again, and lo, it was hot, and lo, there were a lot of new paintjobs. Here beginneth the first lesson. When in Olympia, get thee to the Ultimate Temple of all things dedicated to the great god Music. Tim Oakes makes the sacrifice...

The one aspect of trade fairs that I find faintly disgusting is their ability to turn normal, fairly rational human beings into raving nutters. Why would anyone choose to spend three days in a concrete mausoleum? Or even one? Why do people troop endlessly along aisles full of exhibitors!

These, and a good many other intriguing topics, are to be solved below: stop scratching your head, use an 'airbrush!...

Airbrushes are an artists tool, where a tiny gun is used to direct a thin mist of paint onto a surface. Delicate manipulation can create mind shatteringly brilliant illustrations, in fine detail. The 1989 school of guitar construction has turned it's face to the cosmetic look and this year's BMF displayed an astonishing number of gaudy axes, dressed to thrill, and brightly daubed to the point where I needed sunglasses.

The new Charvel and Jackson paintworks must be on solid overtime. The John Hornby Skewes & Co stand (complete with natty lighting rig to show how the different guitar finishes reacted to different coloured lights) dazzled all with the range of new airbrush designs available. These are limited editions - like one each! - and attracted a lot of attention from the assembled metal heads. And if they drooled over the guitars, their mouths were also open at the prices...but some relief was at hand in the shape of the new Charvette models. Immitation might be the sincerest form of flattery, but in Charvel's case, they turn it into narcissism! But, the new budget models are good value, and they mean that you can get the immortal Charvel name in your axebox. Expect a review almost immediately...

Not so many new things on the guitar front - except for paint! Sure, the new Shadow guitars from Barnes & Mullins are a piece of solid excellence, but the main production companies had little to startle the unwary reviewer. As a contrast, a new UK handmaker of guitars emerged at the show - Nightingale. Out from their Croydon base for their debut, they displayed a selection of four and five string basses and six string electrics. Superb timbers are chosen for the marque, as are tried and tested pickups and hardware. Prices are reasonable for a handmade product, built to your spec, with the guitars clocking in at around £850, while even exotic five string basses start at only £950 or so. Nightingale have a combined workshop/demonstration room (a neat idea) at 345 Whitehorse Road, Croydon, Tel: 01 689 4742.

On the amplifier front: there were several new names displaying their wares, amongst them, Acoustech. This Bradford based company are now manufacturing a range of heavy duty bass rigs which should give Trace Elliot room for thought. Their big 4 x 10; and 1 x 15; cabs are very impressive looking, and the general buzz about the Acoustech range amongst bassists is gathering force too. Expect to see their distinctive cabs and amps at a venue near you...

Session, a long favoured amplifier amongst studio players, introduced a larger new combo this year called, with sparking originality 'The Session'. This is roughly the same as the old Session 90 combo, but now sports an uprated amp, giving 180 Watts alone, or a beefy 250 Watts when connected to a matching extension cab. They're also after the Mesa Boogie market, you can tell this by the polished hardwood cabinets...

Still with combos, it was nice to see that one of the European favourite guitar amps: Vintage, have finally made it to the UK. Their Champ 60 combos (£395) offer a truly exceptional lead sound - all roar and no honk as they say! - which is certainly going to give recording engineers some fun. A matching extension cab is also available, in two versions of powered(again 60 Watts) or unpowered, allowing you to build up a stage rig to suit your requirements.

On the small PA front, there were again a couple of new faces. MacAmp from Doncaster showed their wide range of PA cabs and monitors, and a couple of guitar and bass combos too. Their PA range is pleasingly inexpensive; as an example, a simple 1000 Watt PA speaker system, comprising four 1 x 12; HF cabs, and four 1x15; bins, will cost just over £1,000. As a rehearsal PA, just using a pair of their 1 x 10 cabs will do and at £180 per pair, they shouldn't break the bank.

MacAmp have also introduced their own guitar and bass combos. The 150 Watt guitar version retails at just £299.00 while the equivalent bass version will clock in at around £285. One item which caught my eye in their new catalogue is their wedge monitors, loaded with 1 x 12; speakers, and a bullet tweeter, these retail at just £117 each! (It's hard to build them DIY for that...) A nice new company, in fact, and one which generated a great deal of attention during the public days (people actually stood in line to play the guitar combo), underlined by the fact that Graham Oliver of Saxon is one of their first endorsees.

Of course, the guitars and amps at the BMF have to be sandwiched between the hi tech stuff too - and there seemed to be keyboards everywhere! First stop on any keyboard hunt is to the Casio and Yamaha stands.

At Yamaha the talk was all of their V50 Digital Synth workstation. This amazing keyboard has various voice discs, and there are 400 new sounds available for it. A cassette tape sampler of what this beastie can do landed at the MH offices - and suitably

surprised everyone that a single keyboard could create whole tracks with all parts played! Go and hassle your local dealer for a play on one then go home to that dreadful old piano again...

Casio, of course, have long been at the forefront of the so-called 'personal keyboard' - but their latest offerings in the high tech areas is giving them a big market share with the pro users too. Their Vz-8M digital synth in a rack mounted version is exciting, since it can be switched to keyboard, guitar or wind modes to allow for optimum matching to whatever instrument you choose to link it with. Of interest to serious synthesists, they have also upgraded the old FZ sampler, to create the FZ 20M. Technically brilliant, those who know the FZs use them, those that don't are basically uneducated...

At the BMF, I also got to grips with the latest in transmitter systems from Trantec. Their single channel system for guitar retails at £299 - while the Autodiversity model comes in at £475. What price freedom? For under £300 you can strut about on stage without a guitar cable in sight! (And pretend you are on Top Of The Flops too.) They have also introduced a handheld microphone system too at prices about £100 over the guitar versions.

On to drums now and while I am unqualified to discuss greater technicalities - I do know an innovation when I see one! This was in the shape of the VRUK double bass drum pedal. This uses twin bass pedal beaters on a single bass drum, (or you can use two), and the operation of the pair is done by the front and heel of your right foot. Ingenious, but takes a bit of time to get right - the verdict from visiting skin bashers to the show was that this is the biz. Cheap (around £40) and clever - don't all shout at once, there's plenty to go round.

(Lord Welch of Bayswater, our resident drummist, will explain the finer points of the latest in perky percussion in a later issue.)

Finally, special mention must be made of the new Kudos range of PA and pro audio equipment including some of the most stylish new small PA cabs around. The company have been in operation for a couple of years now, and they are developing a good reputation for both value and reliability. The parent company of Kudos, Haynes Marketing Ltd also had a major surprise on their stand - there on a couple of stands were a beautiful selection of BC Rich guitars and basses. Whaaaaat? Great news, Oh lovers of the Bernie Rico marque - Haynes look set to take on the UK distribution of these neat machines. Don't expect a review - expect me gushing all over a forthcoming page.

So that, as they say, was that. The show was a major success again: though why the entry fee is a steep £5 per person escapes me... but it did lead to my overhearing one ardent brochure collector at the event, sitting outside on the steps and leafing through the collected literature, magazines and free plectrums trying to work out if he'd managed to make back his entrance money... The BMF is truly a monumental exhibition: and if you missed it this year...make plans for 1990 now. Special mentions in dispatches: Mario Parga (again) for frightening assorted axeheads into dumb struck terror; Tommy McRocklin for doing the same, and caused endless fathers to disown less talented kidz.

Tim Oakes

THE BAILEY BROTHERS

VOODOO X... THAT OLD BLACK MAGIC

There's something about the dark that frightens adults if they were honest enough to admit it. Walking alone at night steaming drunk you would probably take the short cut through the graveyard, across open fields and dark lonely country roads but would you brave the silent night alone SOBER? What is there to fear? It's the same trees, bushes, fields and houses that looked so elegant in the glorious sunlight but who (or what?) lurks in the shadows of the moonlight? What evil forces are watching your every move? Who rides the four winds seeking out the weak minded inhabitants of the earth casting his spell on its helpless victims?

The devil is here amongst us causing death and destruction, hatred and bloodshed ..... Are we his disciples? .....Is heavy metal satanic? Are we portraying something we don't really understand or am I dreaming? Who knows - maybe we are still under the spell of one of the hottest new acts to emerge for years -

VOODOO X.

Loud is an understatement! They look like 70's hippies, 80's glam and sound like something from the nineties. They re led by Jean Beauvoir, a black vocalist with bleached blond hair who is the proud owner of a unique voice-box that is the heart and soul of the band.He is a replica of a youthful Michael Schenker - he's already known as the 'mad German'. Tommy - the snake - will be in big trouble if he tries to walk in and out of customs in his complete snake skin suit (jacket, trousers and boots). Remember Micks' shoes? Anyway, those were the three members of VOODOO X who briefly told us how they came on the scene:-

Jean: *"After my solo album I went in search of some hot musicians and once the band were formed we started rehearsing. We have been together for eight months and our new album, called 'Volume One - The Awakening', took just two and a half months to complete so we've come a long way in a short period of time."*

Hoover:*"We'll be on tour all over Europe during September/ October time and are really looking forward to it."*

Jean:*"I did some work on a couple of Kiss albums - 'Asylum' and 'Animalize' which was great fun. Paul co-wrote one of our songs 'Lover Like You'.*

VOODOO QUEEN VIDEOS

Jean:*"It was really hard getting the right people to shoot this video the way we wanted it done. We insisted that we shoot 'VOODOO QUEEN' on location and not in the studio."*

Check 'em out Metal Heads - coming your way in September.

ALICE COOPER'S WHITE KNUCKLE RIDE

"I want to take the fans on a roller coaster ride"..... Mr. Rock Horror show entertainer extraordinaire Alice Cooper told us some fascinating stories recently. He filled us in on some of the myths that follow him around and talked about his new LP 'Trash.'

Alice: *"My latest album is almost a return to the 70s I guess. My previous two albums were really angry heavy metal albums and now I have that out of my system I can go back to doing a much broader album - it has a broader sense but it's all very hard rock."*

He's based this album around sex - isn't that a gamble - and is it not going to cause you even more problems than your horror shows?

Alice: *"Sex is never a gamble! Well, now your mention it maybe it is a gamble but because the last couple of albums were choreographed violence and blood I thought that if I did another album like that I would be pinning myself in a corner and people would say, 'that's all that Alice can do - horror'."*

Did he think his stage show was too horrific?

"I don't think so. But once you become explicit you lose it. You can be suggestive - that's the whole trick. Nudity on stage doesn't work but suggesting it will work. Alice Cooper shows will always be full of surprises - hard rock all the way through. I intend to do a couple ballads, it should be fifty percent old and fifty percent new material."

Who wrote the songs?

Alice *"I had the songs written with Desmond Child and we said, 'O.K. now let's spice it up' so I phoned some old friends..... Joe Perry plays guitar on 'House of Fire'. Steve Tyler and I do a ballad duet called 'Only My Heart Talking'. I did a tune with Jon Bon Jovi called 'Thrash' and Ritchie Sambora plays guitar on 'Hell is Living Without You'. Kane Roberts is on the album - he's a great guy - I used to hide behind his muscles on the videos!"*

What was the connection with Aerosmith?

Alice: *":During the seventies Aerosmith and Alice Cooper had parallel careers and parallel drinking habits. That's why we could never work in the studio together but we still remained friends - I really enjoyed working with the Aerosmith boys.*

My previous band members have graduated. Kane Roberts is doing his own album on Geffen Records, Kip Winger has a top ten album in the States with his band and Ken Mary is with 'House of Lords' Actually, I'm interested in the guitar player you guys keep raving about - Mario Parga. He's got the looks and image I've been looking for. I'd like to give him a shot."

Most bands write an album, think of a good visual stage set and go out on the road. Alice has to come up with a visual picture on every song - that must be difficult?;

Alice: *"I think that's what makes it all fun for me. The music always comes first, that goes without saying. I spend 80 per cent on the music and 20 per cent on the show."*

ALICE IN EUROLAND

Alice:*"I start my tour in October in the States and will probably get over here around January/ February time - I like to come here when it's really cold!;*

SHEFFIELD HORROR

Alice: *"We got this terrible review in your home town a Sheffield saying we were doing terrible things to pregnant women (which never happened on stage). The Germans got a hold of it and it was blown really out of proportion! The Germans were a little worried about what their fans were letting themselves in for. Once they saw the show they were fine. An Alice Cooper show is nothing worse than any video you can hire from the nearest video store only I do it to music which suddenly gives it a black eye. The guy who wrote about us in Sheffield was blind and I heard he was sat with someone who was deaf. Can you imagine the conversation? 'Did you see what I just heard?' 'No, did you hear what I just saw!' I LOVE ENGLAND!"*

HOT GOSSIP

Guns 'n' Roses have been working on tunes for the next album in Chicago at the Metro. Underneath the rehearsal studios there is a smart bar where Axl has been enjoying a drink with the locals. G 'n' R were also sighted at a baseball match featuring the Chicago Bears.

Metal Church, WASP and Accept are on the road in the U.S. So are Badlands.

E NUFF Z NUFF have signed to Atco Records and are being guided by Doc McGee.

APOPHRIYCHA - that's a mouthfull and a band full of talented musicians from California. Keep your ears pinned back for those dudes. RUDY ZARZO has produced the latest demo' from Death Con - yet another American act - we'll let you know if an album deal follows.

BIG SUMMAT FOR NOWT

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forgotten JEWELS

For the next couple episodes of Forgotten Jewels, we'll be looking at an assortment of past recordings, most famous because they boasted a variety of famous musicians amongst their line-ups. We'll be tackling the 'forgotten' US bands in this issue and this will be followed by some European bands.
Some of the records we've included were released before the individual band members found fame and fortune, whereas other albums were recorded as 'solo projects' - which were basically an excuse for established and financially secure artists to live out various fantasies and try out musical directions without jeopardising the rest of the bands' future..

THE JOE PERRY PROJECT
I've Got The Rock 'n' Rolls Again
(released in 1981)

Side 1:
East Coast, West Coast; No Substitute For Arrogance; I've Got The Rock 'n' Rolls Again; Buzz Buzz; Soldier Of Fortune
Side 2:
TV Police; Listen To The Rock; Dirty Little Things; Play The Game; South Station Blues
Joe Perry: Lead Guitar, Vocals
Charlie Farren: Rhythm Guitar, Vocals
David Hull: Bass, Vocals
Ronnie Stewart: Drums, Percussion

When Joe Perry left Aerosmith in 1980, it was assumed that the quieter half of the Toxic Twins would still be seen on stage frequently (at least around 300 times a year). Ambitious ideas from the man who was always slightly overshadowed by his fellow Aerosmith-er Steven Tyler. Tyler had co-written nearly all of Aerosmith's tunes, whereas Perry had been involved in the writing of less than half of them.
'Combination' and 'Bright Light Fright' (Off the albums 'Rocks' and 'Draw The Line') and the tracks off 'Night In The Ruts', were nearly all composed in a joint effort and they already paved the way Perry would later take. The guitars were heavy and the sound was strongly influenced by British rhythm & blues and they also included a strong, tight rhythm section. Pure dynamite! The former Ted Nugent bass-player Dave Hull and drummer Ronnie Stewart (Now with the Eric Steel Band in Chicago) played solid-rock beats that grabbed you by the scruff of your neck. Then there were the guitars, guitars... yep, and even more guitars. Mr. Perry was still reserved, almost shy about his playing - almost as though he were not yet aware of majestic finger tapping talent. The album kicks off with the track 'East Coast, West Coast', and continues with a title track that starts out with 'Hoochie Koochie Man', the atmospheric 'Play The Game' before leading onto the depressing 'South Station Blues'. All in all a real rocker of a record, although if you listen closer you'll notice the numerous lovingly applied details shining through. Excursions in a world that is larger than 24 frets long and six strings wide - even ten when the maestro plays his B.C. Rich 10-String-Rich-Bitch.
Fans of extravagant American sounding guitar rock should try and get hold of a copy of this album!

WHITFORD/ST. HOLMES
Whitford/St. Holmes
(CBS)
(released in 1981)

Side 1:
I Need Love; Whiskey Woman; Hold On; Sharpshooter; Every Morning;
Side 2: Action; Shy Away; Does It Really Matter?; Spanish Boy; Mystery Girl
Brad Whitford: Guitars
Derek St. Holmes: Vocals (& Rhythm Guitar)
Dave Hewitt: Bass
Steve Pace: Drums

Brad Whitford's activities weren't quite as wild as the 'projects' pursued by his comrade in rock. The second half of Aerosmith's guitar torturers has hardly been acknowledged to this day, and although it took a while for him to decide whether to stay with Tyler and Co.he soon got together with the former Ted Nugent singer and rhythm guitarist Derek St. Holmes for one album. Rather than trying to be musically extravagant, the pair decided to stick to conventional song structures as well as simple hook lines. Some of the songs like 'Action' and 'Sharp Shooter' are powerful heavy metal, mainly boogie orientated; 'Every Morning' sounds similar to AC/DC, with its commercial choruses. Most of the tracks were written by Derek St. Holmes alone and sound pretty good - although it must have helped having Judas Priest house producer Tom Allom was at the controls.
A good record, despite nearly having been presented with a lead award instead of a golden one.

TALAS
Sink Your Teeth Into That
(Food For Thought)
(Released in 1982)

Side 1:
Sink Your Teeth Into That; Hit And Run; NV443345; High Speed On Ice; Shy Boy
Side 2:
King Of The World; Outside Lookin'In; Never see Me Cry; Smart lady; Hick Town
Billy Sheehan: Bass guitar, vocals
Dave Constantino: Guitar, lead vocals
Paul Varga: Drums, lead vocals

Talas was different from the various band-offerings courtesy of the Aerosmith guitar heroes. This band wasn't so much a playing field for established musicians, as a starting block for quite a few careers. One of these was Mitch Perry, who later joined MSG, as well as for Y & T's Jimmy De Grasso, both of whom started out with Talas. The main focal point was the amazing bass-player Billy Sheehan.
Billy Sheehan was responsible for the band being seen in the same light as bass-fetishists must have seen the Jimi Hendrix experience. And that was what the album

'Sink Your Teeth Into That' was all about. The album included catchy melodies, hooklines, but it's the manic bass lines that really stands out - instead of a second lead guitar, a common addition, the LP has a lead bass, although guitarist guitarist Dave Constantino is allowed to play an occasional lick as well. In the showcase song 'NV443345' there's a bass solo that lasts more than two minutes, the track 'Never See me Cry' is sung by the bands' drummer and even on the original of 'Shy Boy', the bass is too extreme to be comparable with

anything else. The abnormal sound is equally unique. It's as nasty, dirty and as elegant as an old dog. It's actually hard to describe, except that the whole sound is extremely bass-heavy, and as appealing as the illustration on the album sleeve.
Talas released a live LP called 'Live Speed On Ice' after this second LP, and they were about to sign a major deal just before Sheehan was dragged away by David Lee Roth. No-one paid much attention to his former side-kicks after the release of 'Sink Your Teeth Into That', which is why they are currently touring the bars of various Hilton hotels as a cover band...

ALCATRAZZ
No Parole From Rock 'n' Roll
(Rocshire/RCA)
(Released in 1983)

Side 1:
Island In The Sun; General Hospital; Jet To Jet; Hiroshima Mon Amour; Kree Nakoorie
Side 2:
Incubus; Too Young To Die, Too Drunk To Live; Big Foot; Starcarr Lane; Suffer me
Graham Bonnet: All vocals
Yngwie Malmsteen: All guitars
Gary Shea: Bass
Jan Uvena: Drums
Jimmy Waldo: keyboards

Graham Bonnet's career actually first took off two decades ago when he had a hit with his band the Marbles called 'Only One Woman'. His motto for life soon changed from 'Only One Woman' to 'Only One Album'. He released a solo LP in 1977, jam-packed with of unnecessary cover versions

before releasing an excellent album for Rainbow in 1979, and yet another solo album in 1981 on which he invited musicians from Status Quo and Whitesnake. This was followed with the album 'Assault Attack' with MSG and finally his own band Alcatrazz. The 'prisoners' managed to record three albums and gained quite a bit of success in Japan, but they never gained a hard-core fan following, because of continuous arguments with their guitarists. The songwriting suffered and this was the reason they were finally dropped by their record company.
Once Uvena from the Alice Cooper Band had teamed up with the band, joining Shea and Waldo from New England and Yngwie Malmsteen - at that point he had just left the American band Steeler, and was about to embark on a solo career - the AOR orientated fivesome consisted of routine professional musicians. The actual songs aren't really that remarkable, but Malmsteen's guitar playing is excellent and is the best thing about 'No Parole For Rock 'n'Roll. The band's main man, James Dean Clone Bonnet gave young Yngwie quite a bit of freedom to prove his talent, which he duly does on the sole instrumental 'Incubus' as well as playing the solos and riffs on all the further tracks. Because Bonnet's vocals are never overshadowed too much, the record has more similarities to 'Down To Earth (by Rainbow) or 'Assault Attack', rather than with the albums that the prolific Swede later recorded. Friends of both of the above albums should find 'No Parole From Rock 'n'Roll a worthwhile buy.

STREETS
'Crimes In Mind'
(Atlantic/WEA)
(released in 1985)

Side 1:
Don't Look Back; The Nightmare Begins; Broken Glass; Hit 'n' Run; Crimes In mind
Side 2:
I Can't Wait; Gun Runner; Desiree; Rat Race; Turn My head

Steve Walsh: Keyboards, vocals
Mike Slammer: Guitars
Billy Greer; Bass Guitar, vocals
Tim Gehrt: Drums, Percussion, vocals

Streets was the project initiated by Kansas' Steve Walsh, and they released two fine AOR records, despite strangely enough never selling particular well.
The 1983 debut was produced by Neil Kernon (Autograph, Dokken, Queensryche etc.), and 'Crimes In Mind' was recorded

under supervision of Ratt producer Beau Hill. All ten tracks on the second album have brilliant melodies, intelligent lyrics, great guitar parts and exciting arrangements, with song structures that force the listener to do nothing except but concentrate on listening. Less pompous and arrogant than Kansas, good old Steve also kept a low profile with his keyboard playing, while he concentrated more on his vocals, as well

HELLOWEEN
LIVE IN JAPAN

The Keeper Of The Seven Keys In The Land Of The Rising Sun

After Helloween's tour supporting Anthrax through the US, sponsored and promoted by MTV the boys flew directly from the water edge of Los Angeles to the island of the Samurais and political scandal. As headliners they were enthusiastically welcomed by the Japanese fans. But that came later. First we must discuss the 21st of May where we found ourselves at the international airport of Sony, Mitsubishi, Honda and...Tokyo!. Direct from LA they flew from California's music paradise into the overflowing metropolis packed with cars and people at the foot of Mt. Fuji.

It was a good year since the last Japanese tour and they had fond memories of being made very welcome. So their mood on arrival was bright and cheerful even though the guys were Goddamned tired from the endless flight. They only wanted one thing...to get into the nearest hotel bed as quickly as possible.

All the band checked into the first Tokyo hotel beds they could find, all except one. He would rather check whether the Japanese female population was still as attractive as he recalled. He then placed himself in the hotel bar instead of following his colleagues into dreamland.
It was Waiki,(Michael Weikath, guitarist), and we found him flirting with Japanese beauties in the hotel bar!

The next morning the entire entourage were in full strength at the entrance to the hotel swimming pool. The day began the way it would continue, and so it was understandable that Michael Kiske,(Vocals), took a spontaneous jump into the inviting blue water. But he discovered later that one jump into the pool would cost him an incredible thirty dollars! Said Michael later:*''This hotel guy really wanted to charge money for everything.''* Tour manager Chrissie found out about the problem and intervened. He searched for the hotel management and his arguments must have been pretty convincing if not striking! Shortly afterwards Helloween and friends were all given the freedom of the pool and they thoroughly enjoyed themselves splashing about.

The serious business began later. They took the Bullet train to Osaka for the first live gig. During the journey Michael played us a brand new track that Waiki had written just before leaving Germany. *''How do you like it? It's*

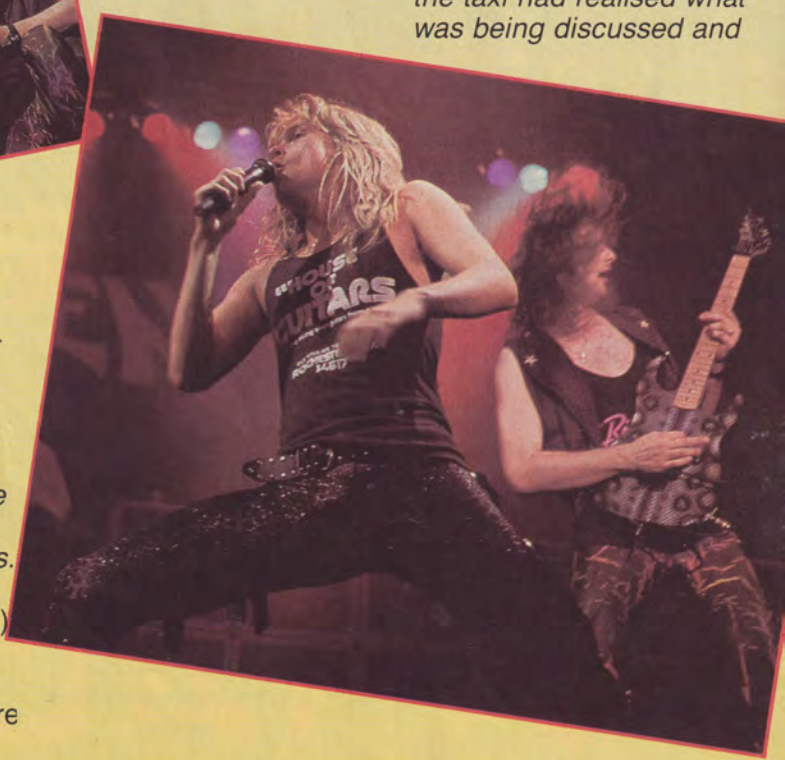
HELLOWEEN IN JAPAN

ferent from yours?''
The dialogue between Mr. Kiske, Jorn (the understand keyboard player) and Roland Grabow (guitar) was taking on a philosopical tone! Just shows you they don't just talk about booze'n'birds in Helloween

only a rough mix and the singing isn't complete, but the direction of the song is clear. Somehow we are going to work further in this direction. The next LP will be quite different from out last one. We are writing stronger songs that we want to develop in a style that is different from our past records.''
The boys began talking among themselves and to my surprise, I overheard this snippet of conversation.
''Which God is my God, and why is my belief dif-

At last we had arrived in Osaka. *''The last time we were here a whole bunch of fans greeted us. And this time?...''*
Marcus Grosskopf (bass) was somewhat shocked by the lack of expectant crowds. It was true. There was not a soul to give Helloween a wonderful welcome. *''They can't have known we were coming by train this time.''* Well that was a reasonable explanation. As always in rainy Osaka they had a lot of free time on their hands, which prompted Michael to use the time for his never ending search for Elvis Presley CDs and what was not possible to find in Germany, in UK and in the US, he found in Japan. *''My God, how long have I been searching for this!''* Happily he showed off the CDs he had searched the world to find. Marcus and Ingo Schwichtenberg (drums), were not so lucky. They were hungry and so went to a Japanese restaurant. Here the waiters and the manager could not speak English or German. Choosing dishes turned into a roulette game in which the two became a source of great amusement to the staff as they vainly ordered soya sauce by the gallon and nothing else. But nobody could explain to them what they had ordered and the waiters lost their Japanese reserve and erupted into hoots of laughter. *''We should learn Japanese I reckon,''* said Ingo.

The show as due that evening and the hall was packed. It was a sell out and the audience reaction was incredible. Thank God the kids didn't notice the technical and equipment problems that Roland the new guitarist,and the road crew had to deal with. After the show Roland seemed unhappy and somewhat nervy. Michael Kiske tried to cheer him up with a little story. *''Just recently Waiki and I were travelling in a taxi when suddenly it started to stink badly and so I asked him, 'Listen here, have you broken wind?' Waiki energetically denied all. The driver of the taxi had realised what was being discussed and*



*turned round and said 'No man, that's only the catalytic converter. They really stink here.' The next time I took a taxi, the same terrible stink arose, and so I asked the driver. 'Hey listen here, this is enough. Has this car got a catalytic converter?' 'Ah no. It doesn't have one...''*said the driver...*''I just farted.'*
Ingo began to laugh.

The next stop was Kyoto and at last they had a whole day off. This was to be used for sight seeing, shopping and exploring the streets of the city. Kyoto is a wonderful place, especially its beautifully colourful gardens notable for their floral displays, and a huge Buddist temple. The well travelled rock group were highly impressed. Later a torrential downpour started that dampened their spirits and spoiled their sight seeing expedition. Only Michael Kiske would not let the rain stop him investigating the wonders of Japanese architecture. The tour went on. From show to show, Roland grew less agitated and on stage became more confident. At last he could enjoy Japan to the max. The return to Tokyo was scheduled for the following Saturday. The weather in the meantime had improved rapidly and became quite beautiful. (Thanks for the weather report.Ed).

Five concerts were planned for Tokyo and were the last of the Japanese tour. That of course meant hard work, and hardly any free time. In between the concerts practically every minute was filled with either radio, TV and press interviews, or autograph sessions, meetings and endless photo shoots. Especially the latter got on Waiki's wick! ''I hate it when photo sessions are scheduled in the early hours of the morning. I am by nature not an early bird and so at that time in the morning I'm not in the right mood to be very friendly.''
Michael Kiske on the other hand had big problems with the vacuous questions of most of the press. *''They always ask the same questions, over and over again. I've had enough of always having to explain that I'm the singer of the band and that I actually write my own lyrics and similar rubbish (the questions of course not his lyrics). Many journalists come completely unprepared. They have either not heard the band's music or know nothing about the musicians.''*
Roland had completely different experiences. When he was out on the streets the kids began to recognise him. That was really good for his ego and at the same time less people were asking after Kai Hansen (who he replaced).

All five shows in Tokyo were sold out. Any band can be proud of such an achievement. And Helloween are proud. But these five days which were the hardest of the whole Japanese tour soon passed and they had one free day off before the last concert and return flight. The free day was generally used for last minute shopping (kimonos of course!), and an excursion to the sea and the beach.
In the evening came the last concert. This time not in the hall but in a massive tent right next to an American circus. The circus personnel included a couple of Germans who were happy to meet some fellow countrymen. At last they could speak in their mother tongue and it was exactly that the artists had been missing in Japan. The meeting with them bought Ingo and Marcus a rare chance to ride an Elephant. It was an experience the two won't forget in a hurry. That night at the concert the band gave their all and it was a crazy show, the best of the whole tour. It was rounded off by a small joke that the crew, without the knowledge of the band had invited a few of the circus people including some clowns, who came on stage to surprise the band. It was a fantastic concert, followed by a fantastic party, over which we shall draw a cloak of discretion. Everyone could see how good the party was the next morning, as a completely overtired and exhausted Helloween team arrived at the airport and checked in for their return flight to Germany.

USCHI BREM

STUDIO REPORT

Rockaway Beach

London, one of the original L.A. bands have a problem. It seems like everybody is more interested in the history of the band than for the things that are going on in LA at the moment. The reason is obvious. Is there any other outfit that can state they played with Nikki Sixx, Blackie Lawless, Chris Holmes, Slash or Fred Coury, before they set out to gain world fame with bands like Motley Crüe, W.A.S.P., Guns N'Roses and Cinderella ? But says front man Nadir D'Priest: '' *That was then and this is now.*''

Nadir, in whose appartment in Hollywood we are sitting at the moment, and the bassist Brian West are London-ers and the longest serving members of the band (since 1984), but even they only know about the days with Nikki and Blackie from hearsay. The project was founded as early as 1978 after all. Since then the band has worn so many members out that they may even claim to be accepted for the 'Guiness Book of Records'. No other band had such a frequent turnover. Nadir just passes the 'family-tree' from the LONDON line-up over and I suggest we are roughly talking forty to fifty changes in the band. But the band is sure that today's line-up will a permanent one. LONDON in 1989, that is apart from the above mentioned Nadir und Brian West, the guitarist Sean Lewis and Drummer Tim Yasui. That the four had class is well known since their contribution to the documentary '' *'Decline Of The western Civilisation Part II - The Metal Years'* '' A certain Karl Walterbach from Berlin thought the band was good enough to be taken under contract for his label Noise Records.

At the Moment London is working pretty intensely on their first joint LP, a Noise-debut. The rather weak debut NONSTOP ROCK and it's much more powerful successor DON'T CRY WOLF from 1987 were still recorded with a changing line-up without Sean and Tim. '' *The decisive factor that really improves this album compared to our other LP's,* '' says Brian, '' *is the fact that maybe for the first time in the history of the band the line-up had the chance to grew together over a longer period of time. That means that the record* '' (which will probably be called PLAYA DE ROCK) '' *will sound like it has been made by a unified band. Apart from that is the musical development in comparison to DON'T CRY WOLF pretty evident. We improved a lot on the technical side and therefore able to eradicate mistakes from the first record. NONSTOP ROCK was basically too popppy, the mix was obviously inferior and we had serious problems to straighten things out. DON'T CRY WOLF was definitely a major step in the right direction, but eventually we weren't quite sure what we really wanted to do and how everything should like. We were just experimenting with an awful lot of different styles and tried to bring them all under one roof. That didn't always work out.*''

Nadir:'' *That's the reason why it was so important for us to to realise where we really want 'to' go.*'' Brian: '' *Now we are more concentrating on the real thing. Our goal is to play stuff that's suits us only.*'' Like what ?

Brian:'' *Hard Rock. I call it Hard Rock.*''

Nadir:'' *It's not Heavy Metal and it's not Trash.*''

Brian: '' *On DON'T CRY WOLF for example we tried to play Speed Metal. But that's just not our style...*''

Nadir is interrupting: '' *It's was indeed just an attempt. I suppose it was e certain stage we had to go through. WE banged our heads against the wall and said, OK, let's play it fast, that's cool. I like fast music, honestly.*''

Brian:'' *I like some of them bands who know what they are doing, but we are not really into that speed thing. What we really play best is stuff like 'Drop The Bomb'*'' (the best track on DON'T CRY WOLF'' pieces with moderate speed, a simple, straight Lets-Go-Rock. The people who are not able to play good speed should rather stay away from it and leave the field to the people who are in to it. Maybe that's the biggest lesson we learned from our past mistakes.

Another thing is that we learned how to give a song it's appropriate tone colour - by not having all the instruments playing at the same time. There weren'a lot of drum intros or parts where you could only hear the guitar or the kick drum these days. All the instruments were in it right from the beginning. But quite naturally you can change the atmosphere of a song by selecting various parts for certain instruments. A bit less is quite often a bit more.''

Nadir:'' *To bring it to the point: our music is now more defined. And the producer we are noe working with.... The man is great, he produced Heart, Steppenwolf, Rocky IV, Three Dog Night, Alice Cooper, Alcâtrazz, Night Ranger. His list of recomendations is loger than London's 'family-tree', and that means something.*''

The producer is Richie Podolor, not only a living legend, so the band, but a vital and an indispensable part of the new London-attitude.''

Brian:'' *Sean and I know Richie now for three, four years. Since then we build up a real frienship. We were even taping some demos with him in these days. It was then when he said he wouldn't mind working together with the band if anything more concrete would come up. Well and that's the case now.*

You can learn a hell of a lot from a producer with his experience. Richie is 53 and now in business for some 30 years. A real professional.Some people say that a guy his age is not able to produce Hard Rock, but that's bullshit. There's no rule that says you have to be 20 to do that.''

Tim wants to say something:-, It's trendy these days to use the happening producers around . The people just forget that the new producers learned a lot of their stuff from Richie. The guy is really innovative. He was the first to attach a microphone to the bass kick drum for example. Twenty years ago people thought he was crazy, now his tricks are common knowledge.''

Is it the idea to achieve an old sound with a producer of the old school?

Brian:'' *Let's put it this way. We just borrow some sounds from the old days. Stuff that's still valid only, a lot of people forgot about it. Nowadays everybody uses this digital high-tech; we are using a goold old analogue board instead. That doesn't mean of course that our album sounds like a 1972 production. The whole thing sounds very much up to date, no question about that.*''

All the evidence is there. Nadir puts the first basic tracks into the tape deck and turns the volume up. You relly can't call that an old fashioned sound.

The new London album which is supposed to come out in October could easily turn out to be the big suprise of the year, that's pretty certain according to what I was listening to.''

Richie Padolor did a good job on the production even though the final mix and some overdubs are still to come. For him London has top priority. Ex-Journey-frontman Steve Perry had to learn that too.

'' *They just sent him home when he came to work to the studio,*'' says Sean. '' *Can you imagine the great Steve Perry's face when they told him that it is London's Turn now?*''

Oliver Klemm

GANG GREEN

Pic.: George Chin

A BEER BARREL OF DYNAMITE v. THE BEDROOM OF DOOM!

Once known as 'Drunks Against Mad Mothers', Boston based Gang Green shot to fame in a radio sponsored talent contest by mooning to the audience before smashing up a synthesiser with a green sledgehammer! Attitude! They also happen to be obsessed by Budweiser, (American variety) are boozers to a man and flaunt their fluctuating beer bellies with pride! The first single was entitled 'Alcohol' the following four track EP 'The PMRC Sucks'. Their slogan runs 'This Is The Famous Gang Green. We Know Of No Other Band Who Can Drink So Much'.

Obviously I love 'em. Not just for the devil may care attitude, not even so much for the fact that they like a drink, be it a barrel or two, but because musically they happen to be dynamite. The early albums 'Another Wasted Night' and 'You Got It' showed a refreshing diverse approach to hard-core combining punk energy with metallic intensity. The mini album, 88's 'I81BFU', grafted a rock and roll approach onto the music and the new album, of which I have a hastily assembled advance tape, (but no title) sees them progressing even further, producing varied, well written and accessible songs. Tracks like 'Tear Down The Walls' and 'Just One Bullet' are slow, structured, tongue in cheek affairs, pulling everything from AC/DC to Dokken, whereas 'Casio Jungle' and 'I'm Still Young' are more in the older heads down thrashing vein. And there's also a ballad complete with orchestra!

SILLY NIGHT

I talked to Chris Doherty, vocals/rhythm guitar (who also had new bass member Josh, ex DRI, standing by with the odd can or two) at eight o'clock in the morning... his time. Why so early? Because I was told it was probably the only occasion anyone could catch him sober!

Having fun in large infectious doses is what Gang Green is all about, and I wondered, rather absent mindedly, whether the band took the same attitude to their music?

"Yeah, we're not serious about anything! In fact we were discussing just how silly we all are last night! But you really don't want to play a song unless its fun to do, right? So we try and keep the music lighthearted. We are not into playing depression metal!"

So how would you describe the latest Gang Green album? There seems to be a bit of everything in there. Manic crossover?

*"No definitely not! To be honest I think the band is getting a little bit smarter as we get older, (even though I hate to admit it), and we are writing superior songs, much against our better judgement! As far as crossover goes I feel that the speed metal bands, thrash metal bands, who didn't start out as punk or hard-core, like ourselves, they are the ones who should be called crossover because they are the ones who within the last four years started playing as fast as we were in 1981. To be honest I'm not particularly into analysing our sound, I mean I don't listen to it that much, but I guess 'Beer Rock' just about sums it up. I have to say though that we took a different approach when we were recording the new album, we did it SOBER. I KNOW It was a crazy thing to do but actually it did make a lot of difference. Instead of wasting studio time by not being ready we waited till we were finished and then we got f****d up."*

Why not? It's still a question of attitude and Gang Green are a hard-core band through and through in that sense. It's all a matter of extremes, and one aspect that tends to get overshadowed, rightly or wrongly, is the beautiful irreverence of dealing with various physical excesses!

"Oh yeah! and I'm glad you can appreciate that because most people misinterpret our stuff and think that we are hiding from the responsibilities of life, or some such bull. But we are put on this planet to have fun! I mean lots of so called responsible hard-core and straight edge bands attack us just because we drink beer. Yet we don't attack them because they don't drink beer! It seems that straight edge kids have some kind of hair up their ass and put down people who don't agree with their views. That seems a suspect attitude to me. We are a live and let live sorta band."

DOOM DANGER

'Bedroom Of Doom' (track off the new album) seems to be an unusually serious song dealing with the physical dangers of alcoholic excess. I wondered if it were based on personal experience?

"Well it deals with the evils of alcohol when you get drunk and go to bed with something totally undesirable but it hasn't happened to me for the last few years. I never had any of those fun diseases either, or any diseases for that matter, but I know a few people that do like to indulge in the 'Bedroom Of Doom' and are happy to suffer the consequences! Basically they are gluttons for sexual punishment."

Onto the important stuff. Do you think having an enthusiasm for the beauties of alcohol an essential part of the Gang Green fan?

*"I don't honestly feel that to be a Gang Green fan you have to be drunk. It probably helps but it's not essential. I mean we party a lot, virtually every night, but we obviously have our act together enough to make this band work and we expect the same of our audience. We want people to come and see us who know what they are doing, who have a good head on their shoulders, who get their work done, their priorities right, and then f**k up when we come to town!"*

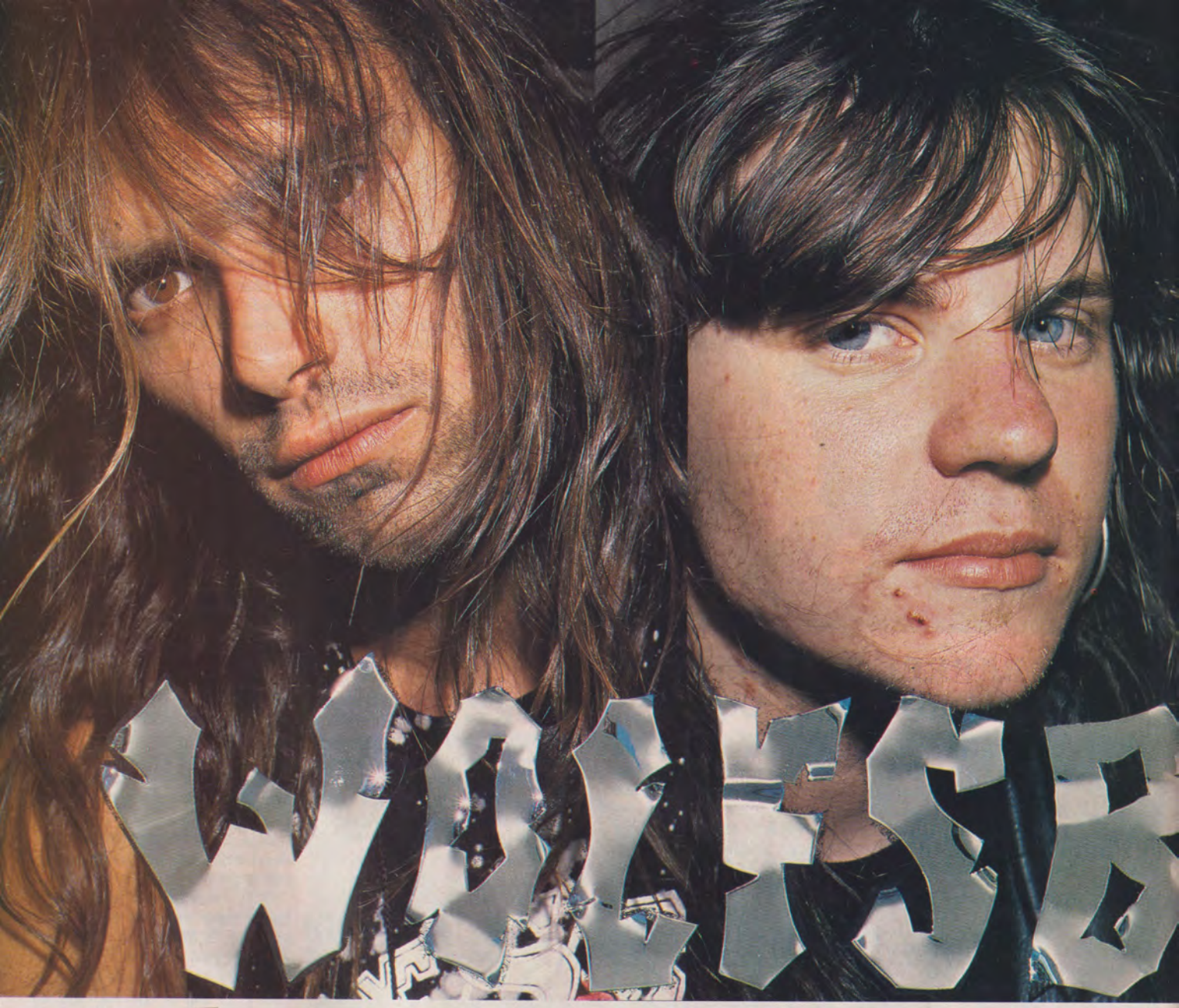
So I take it that you yourself don't have a tipple before going on stage?

"Oh, I don't know about that! I might have the odd six pack or two and, to be honest, there have been occasions when the band has been rather trashed, but we really try not to let that happen. We realise that people have paid money to see the band. And it's not as much fun when your up there and your seein' triple. But then again you always get to play packed houses!"

There is actually a ballad on the new album, dedicated of course to beer, and I just wondered whether Chris would ever consider writing about a less exalted subject, like his wife or family?

"Never. It has to be beer, that's the only way we could have recorded a song like that. And then again live it's a fun number to perform 'cos people feel so sorry for us that they go to the bar and buy us a drink! It's obviously a very moving song for a lot of people. I know I had a hard time keeping my feelings in check in the studio. At one point it all got too much and I was kind of floating around in awe of the whole thing. There were almost tears in my eyes! That's only to be expected though considering it's a love song, an everlasting love song."

JOHN DUKE



Welcome To Tamworth

I've been to Tamworth and I survived. I survived the worst kebab I've ever eaten (just), I survived a frenzied, sweaty, slam dancing encounter with The Wilsons, a band who look remarkably like Wolfsbane and play Wolfsbane songs in front of a backdrop of stained underpants. I survived a curry with well known comedy duo Steve 'Danger' Ellett and Jeff Hateley. All this and more! This is how the story starts...

THE TRAIN from Euston takes me out to Tamworth on a Sunday afternoon. Tamworth is Wolfsbane's *raison d'etre*. It's what makes Blaze Bayley (vocals), Jase Edwards (guitar), Jeff Hateley (bass) and Steve 'Danger' Ellett the raging Metal speed freaks that I've come to know and love (in the metaphorical sense, puh-leeze!). It's small town England, rather dull, with a musical scene that (perhaps out of necessity) has no respect for artificial boundaries. There are a lot of bands (there's probably not a lot else to do but start a band), and they don't let petty categories stop them from playing with each other.

Wolf-man Steve, the man on the look out for a Newcastle Brown Ale endorsment, picks me up at the train station and it's straight on to Tamworth Arts Centre, where Wolfsbane... I mean where 'The Wilsons' are playing alongside Litany Of Fear (gothic-ish rockers) and Spiral Eye (archetypal small town furry freak brothers, check the tie-dyed band t-shirts, man). It's the kind of bill you don't see in places where 'cool' matters.

'Cool' takes second place to enjoying yourself in Tamworth, and, to the quaffing of large quantities of ale, all three bands receive an attentive welcome. The hall's not much bigger than the 'old' Marquee, and a traditional Marquee sweat bath effect occurs before long.

Mark and Des Morris of Balaam And The Angel, more small town rockers, slope in to catch The Wilsons in action, with Des and a dubiously inebriated Scottish journalist singing along loudly in the bar to The Wilsons' 'erratic' cover of The Ramones' 'I Wanna Be Sedated'.

The evening ends with your humble narrator sprawled on a couch at the home of Mr. & Mrs. Hateley (Jeff's house). Hangover brewing away nicely.

In the morning Jeff's Dad chats about his son, obvious pride mixed with a touch of pre-album release anxiety. Tales of driving Jeff and his gear to tiny pub gigs then standing watching the band in the middle of a crowd half his age are told, and it's clear that he's a genuinely nice guy taking a great deal of pleasure in his son's achievements. He also reveals Jeff's extreme dislike of the fact that the band were forced to record in the States.

Jeff's pissed off because he had a few too many before the 'Wilsons' gig, and his plan to demonstrate his improved bass playing to the home crowd disintegrated, but it's a quick walk across the road, *literally*, to the home of Mr. & Mrs. Edwards (Jase's house, where Blaze also lives) and with Jase and Blaze in tow, the tour of Tamworth begins. Upon arrival at The Tavern pub, in the company of some 'local characters' (hem, hem) and 'Danger-man' the interview gets going...

RICK RUBEN

WOLFSBANE ARE sick of being asked *"what was it like working with Rick Rubin?"*, and they'll be answering just that question for the next few months, so I let them off the hook. I just want to know if the band have completely blown it.

"Yeah, that's it, we're finished now!" grins Jeff, *"As you saw last night we're at the end of our tether. We're the New York Dolls for the Eighties."*

Steve's Midlands drawl chips in *"There is no way that we can recover from the decline we are now sliding down, into the abyss of hell. There is no way you can claw your way out."*

Jeff's clearly warming to the subject, *"The only thing is, who's going to die first?"*

But seriously, have Wolfsbane lost momentum in the gap between recording 'Live Fast, Die Fast' and releasing it?

"I wonder if Def Leppard waited too long to release 'Hysteria'?" glares the suspicious Blaze, *"Nobody knows how long Guns 'N' Roses waited to release their album. Do you know anyone who knows how long it took Guns 'N' Roses in pre-production? I bet it wasn't any different to the time we've spent on our first album."*

"We have taken less than a year" reasons Steve, *"from actual insemination to actual birth of this album."*

The idea of the band 'conceiving' the album causes much sniggering, and Steve rises to the bait, *"We was f***in' this album, giving it a good roguering, giving it a good stuffing! We got Rubin and we porked his brains out with this album! We literally shafted his ears!"*

WITH THE album having finally escaped the confines of the maternity ward (pausing only to goose a few nurses on the way out), the band have launched themselves into the epic 'Booze Birds And Bad Language' tour, thirty two dates in British rock clubs and pubs intended to shake the grass roots Wolfie following back into life.

It's great to see a band going out into the clubs, but wouldn't it be more practical to jump onto a support tour?

"Well, we wouldn't mind. But we haven't got one, have we?" is Jeff's matter-of-fact answer.

"I'll tell you the problem", starts an indignant Steve, starting off on one of his rants, *"I went to this club called the Highwayman last Friday, and for two and a half hours I sat there and they played nothing but drivel, this American rock that is so safe that there's no way you could get a violent reaction from the audience. We sat there for two and a half hours and the only British thing they played was Ozzy. Everything else was totally American! What's happened to England? Are we a nation of sinking beer bottles?"*

Rick Quay, raspy voiced ex-member of the D.H.S.S. (not the dole, the band responsible for the t-shirt Blaze is often spotted wearing) cannot resist chipping in his two bob's worth... *"The trouble is, everybody is copying everyone else. What we're talking about here is originality!"*

Steve: *"They were playing bands like White Lion, Great White, f***ing Bullet Boys. I couldn't tell one from the other."*

Jeff: *"Oh Bullet Boys! Don't talk about that lot! The f***in' singer out of Bullet Boys is so ugly! The guy is deformed."*

Steve: *"The only way I could tell the difference between those bands is when their names come up. There's nothing to define them."*

Wolfsbane *hate* airbrushed, identikit, radio compatable American rock bands. This is probably reason enough for liking Wolfsbane.

Also, you couldn't mistake Wolfsbane for White Lion, unless you were in an advanced state of mental illness.

There is, frankly, no excuse for White Lion's continued existence.

BALLS

"We're not slagging off the American bands" insists an almost convincing Steve, *"we're just saying that the industry seems to have got very very safe at the moment. There's no balls in it anymore."*

Wolfsbane *like* Guns 'N' Roses and Metallica.

Jeff: *"They're serious rock bands who have got mass appeal. Instead of being like Mötley Crüe or something, they're actual proper rock bands with real good music."*

LIVE FAST

Steve starts to say something about the first Motley Crue album, but Jeff dismisses it with *"That don't count, cause they've completely abandoned that."*

Earlier, Jase confided that, when their American label flew them out to the States to record, it was with the implicit idea that they'd like the U.S. so much they'd never want to go back to Tamworth.

They were wrong.

HOW DO the band relish impending stardom? *"I want to... tour the world and go to places I can't name, taste a little luxury, resplendent in my fame"* sings Blaze on the open letter to a record company, 'All Or Nothing'.

If it comes true, and your privacy goes out the window coz you sell masses of 'Live Fast's?

Jeff deflates that idea... *"We haven't sold any yet, so we don't know, do we?"*

"I've got no privacy", insists Steve in dejected tones, *"I can guarantee that when I'm pissed up everyone knows my private life."*

On the other hand, will you be dead upset if it doesn't sell?

Jeff: *"Yeah, probably."*

Steve: *"Yeah, we'll be dead in-f***in'-debt, I don't know about dead upset. We'll just say we're a cult band and get on with the second album and hope that sells better."*

Don't you have to die first before you can be a real cult band?

Jeff points at Steve... *"Well he can if he likes, but I ain't!"*

Steve: *"I'm not really into that myself, because it seems like a boring way to live, in a coffin. Six foot underground!"*

WHILE THE rhythm section have been doing a convincing comedy double act, I've never seen Blaze so restrained. On stage he's manic, headbanging, electric, taking the piss. Rock lunacy as catharsis. Off stage he's soft spoken and totally unselfconciously sincere at times. As quiet as you'd expect a former hotel nightporter to be, two and a half year of solitary working seem to have rubbed off on him.

Even so, he's taken a real backseat in this interview, and I *know* the guy's got a lot to say for himself.

Blaze, the lyrics to 'Clutching At Straws' (the A side of an old single the band put out), they're a bitter portrait of middle age decay and angst. Does growing old worry you?

"It's about me mum and dad" comes a near whisper.

And?

"It's a totally truthful song. It's about emotions and feelings, observations. Every poet completely observes, that's what poetry is, observing a situation and putting it over in tune or whatever, to portray it to other people."

Steve, inevitably, drags things down to his level...

"The guy in White Lion, I suppose you could say he's like a modern day poet, going on about 'When The Children Cry'"

The lyrics on 'Live Fast, Die Fast' are, as the sleeve says, wicked tales of booze, birds and (just a little) bad language. Their simplicity belies the spot-on skill of Bayley imagary, as he creates a world populated by long haired louts in Heavy Metal bands, eyeing up girls, sending off demos, chasing girls and, well, wishing to get laid before they get old.

The only thing missing is a good boozing song.

Now it's fate rests in the hands of the record buying public.

"What do we never talk about?" asks Jase, to which Blaze answers *"We never speculate. We've had arguements, we've fallen out over speculation of things that might happen, so we never talk about what might happen."*

Jeff: *"There's no future plan for this band, it just happens. We just keep going, writing songs as best we can and keep trying to improve ourselves."*

IRONICALLY, WHEN Rick Rubin signed his Def American label over to Phonogram Records for the U.K. Wolfsbane ended up on a label which wouldn't previously touch them with a barge pole.

How do the record label take to you, Jeff?

"Well they didn't untill we got signed by somebody else."

"We actually got turned down by 'em" grins Steve, *"We'd been in that office before trying to flog ourselves. We prostituted ourselves! But they didn't want to know."*

Have you taken advantage of the situation?

Steve: *"Phonogram are nice! I can afford to throw up on certain journalists and bill the f***ing cleaning to Phonogram."*

Now that they're in the position to vomit on people without fear of bankrupting themselves in the process, they're also in the position to make videos! Specifically a splendid video for 'I Like It Hot', featuring Steve using a toilet as a drum stool (*"I was feeling a bit flushed at the time"*), Steve wearing a road cone on his head (and no trousers), lots of performance stuff... and semi-naked women!

C'mon guys, surely not that little cliche?

"It wasn't our idea" is Jeff's excuse. *"We wanted the London Boys really."*

"We all had them models at least 500 times!" lies Steve in true Aldridge Prior style, *"plus three thousand bottle of vodka"*

But it's predictable!

Jeff: *"Yes, that's why we didn't want them in there!"*

"We turned up one day" according to Jase, *"and there they were. They wouldn't even talk to us. If you're going to have girls in the video I think you should have real girls... not some tarted up piece of s*** that won't even talk to you."*

Jeff: *"The kind of girls we get off with! Real fat slags, y'know what I mean! We tried to take the piss out of it. I mean they were looking at us as if we were the biggest c***s ever. They wouldn't even speak to us, and given a choice we wouldn't have had them slags in our video. When our video comes out ignore those slime and watch our slime instead."*

THE BAND have got to the agreeable point where they play in their street clothes, sweat stains 'n' all. Though Jeff did admit that they once had a no-jeans-on-stage rule in their Rocky Horror fixated shock-rock past.

Blaze: *"I think the advantage that we've had is that we've grown up and done all our f***ing up before we've put out our first record. Everyone knows us for what we are, there's no 'dress up and do this on stage'."*

It's the no-musical-bulls*** approach, topped off with some obvious,tongue-in-cheek between-songs-bulls*** from the animated Bayley that makes Wolfsbane stand out from the crowd live. But do people who might see the band for the first time realise Bayley's extracting the urine, or do they just think *"what a wanker"*?

Jeff: *"Some of them do, they're the ones that don't get into us. It's like you can take us or leave us and that's it. You can think that it's a great laugh, or think what a bunch of c***s. That's it, that's how you get fans. I appreciate people who like us, because I think that anyone who likes us has got to have some degree of intelligence to get the humour about us."*

Steve: *"Or a degree of stupidity to get the humour about us."*

WITH A degree of stupidity, Steve, Jeff and myself end the day in a curry house, going for bum-burner death. A sore bottom has always been one pre-requisite of enjoying this quartet of wind-passing youths.

The next day I woke up, at home back in London. It was as if it had all been some hideous nightmare, a sick, perverted dream! Then the farting started...

MARK DAY

RAGE

Four albums in this band are still attempting to break big anywhere and considering the sustained high standard of their material it's a crying shame. The first two releases 'Reign Of Fear' (86) and 'Execution Guaranteed' (87) were thrashing beasts that shook shaggy coats irritably amidst a welter of biting melodic midges. But '88 saw a drastic metamorphosis which saw Rage emerging as a slimmed down three piece with only Peavey Wagner surviving from the original line-up. But with the arrival of Manni on guitar and Chris on drums they released a PEACH of an album, 'Perfect Man'.
Well, one year on we have the new album, 'Secrets In A Weird World' and in my opinion Rage have gone slightly backwards, that's why I'm talking to Mr. Peavey himself, bassist, vocalist and main songwriter.

Considering that Rage mark two smashed out 'Perfect Man' tout suite (bloody fast) I wondered just how much difference knowing each other better as musicians and people had made to the recording and writing of the new album.

"The band as a unit has certainly developed since 'Perfect Man'. We have become closer personally and therefore tighter musically. I think you only have to listen to the new album to hear that Rage are combining better as a group. It's a slow process of becoming more relaxed and confident with each other that really only started after 'Perfect Man' was released. With that album I might have rushed things through a little in the studio because I didn't feel that comfortable about discussing the material too much, but with 'Secrets In A Weird World' we all took our time in the writing and recording. We discussed the riffs, melodies and everything. That's probably the main reason why the songs on the new album tend to be substantially longer."

Rage have had lots of critical acclaim but very little coverage when compared to Noise stablemates Helloween and Kreator. Now in my opinion the band are vastly superior to one and eminently more accessible than the other. Does it worry Peavey that Rage to a large extent are still choking on their dandruff?

"No, because you can't force things. I want to stay relaxed and play the music as I see it. Our material by its very nature takes time to get appreciated. I mean I know that most bands say this but I am very confident that sooner or later it will happen for Rage. If not on this album then with the next. Of course it's nice to get critical acclaim but at the end it all comes down to how many albums you shift, but any thrash band that sells is a good thing because it keeps the music alive. You have this saying, "Every dog has its day" and ours will come. To be honest musically I don't like the sort of stuff Helloween are doing, it's not my style, but for many German bands Helloween are very interesting to study because they are easily the most successful (as in selling records) thrash band to come out of Germany. So in many ways we watch to see how they will handle the pressures of touring Europe and America and I am rather disappointed to see that their image and music is becoming a little insincere. But whatever they are very important because, even though obviously to a lesser extent, as Metallica opened the door for American thrash by breaking big first, so Helloween have opened the door for German thrash."

UFO

So talk to me about the new album.

"Lyrically as the title suggests I am attempting to discuss the world's unexplained phenomena, like the Bermuda Triangle and Atlantis, there is one song about self-realisation and a track that isn't really a love song but could be construed as such. (Laughs). It's just very personal. And of course there are a few songs about my favourite subject DEATH. I have a fascination with it probably because I worked for two years in a pathological institute. My main hobby is collecting human skulls because in Germany you are allowed to dig up corpses after a certain amount of time but I was disappointed to find that it wasn't the same in England!" (No we've never been a party country in that sense.) "But I really think about life and death a lot and how it works together. It's fascinating. Musically I believe the new album to be more complex than our last because when we came to record it we were already building on the more accessible style of 'Perfect Man'. For that album we didn't take that much time on the songs. They were written and arranged in ten minutes and recorded pretty much unchanged, yet it was still the most successful album for us in Germany! I was really glad that the sales vindicated my decision to change not just the music but the attitude behind the music. Because with the old line-up when we discussed the songs beforehand the rest of the band would always be talking about the 'art' involved and would insist on putting unneeded technical segments into the material. For me that attitude was wrong and when I was putting together the new band I was primarily searching for people who had the same outlook to music as myself. Who believed that rock and roll is all about feeling as opposed to technique. Rock music has nothing to do with art, that's far too pretentious. It has to be and is only for fun, and that is therefore the main thing you must draw from it when playing."

Obviously touring is a major means of achieving promotion but because musically Rage fall somewhere between thrash and metal finding the right audience has always been a problem. We are too thrashy for some and not thrashy enough for others. We CAN perform with extreme thrash bands but it's not good for us because we are really playing before the wrong audience. On the other hand the bands who we would be better suited supporting are too expensive to buy onto. A group like Iron Maiden or Judas Priest would be fine! You see I really think our audience is the one who buys Judas Priest and Maiden albums rather than Kreator and Slayer. And that's the audience we have to win over."

JOHN DUKE

DEATH

Pic.: Volker Benshausen

According to my mind you really did say that — in an interview you gave to Franz Hinz during his programme in Radio Bremen IV. I listened to a tape of the programme and for me it was pretty obvious.

Tom: *''When we are bullshitting around in our practise room, that doesn't mean we are really backing something up. You can only blame us for something that we published. Anything else is our private stuff and nobody's business.''*

But it is a matter of fact that the 'Turks out' - story wasn't made up

Tom: *''I really want to get that clear and that's the right opportunity. Maybe we made a bad joke while we were pissed out of out heads, but you can't really hang that on us for ever. I mean, who is not making jokes like that ? There are jokes all over the place about Turks, Irish — what do I know. Just about minorities. You can't really take that for face value. But we shall be torn off a strip because of this. Our political outlook on life is nobody's business! We are going to publish 'Ausgebombt ' with german lyrics on a Maxi pretty soon and there'll be something on the cover to clear that up for good. We don't care about politics and we writing about war and war is always a political topic. But we are keeping our own opinion out on purpose, even when we are writing against war in some songs like in 'Remember the Fallen'. Apart from that our lyrics are just depictions. We are describing how terrible certain wars were and we can express that with our kind of music perfectly well. Of course we are against war, but first of we want to portray something in our songs. Nobody will be able to find excerpts in our songs that have any political meaning. People just like to look at us as a kind of bogeyman, because that seems to fit our image. But I dont'think that's fair. Then why are you writing lyrics about war and violence ? Just because it's cool to do so?''*

Chris: *''Because it's interesting, of topical interest and it fits our music,''*

Tom: *When you are writing lyrics you are always in the awkward situation that you have to write something for a particular song. Well, then quite naturally you start writing about stuff that's of some topical interest. Agent Orange is after all still of some topical interest and you came across it on TV and somewhere else.... You have to find ten lyrics for an LP, so*

MISJUDGED AND IGNORED?

''Why aren't you writing anything about Sodom? You don't even notice the guys. What's wrong with Angelripper, Witchhunter and Blackfire? Do you want to surpress them?'' That's like tone of numerous letters we get every day. The answer is: No, we don't mind Sodom. No, we don't want to surpress the band. And we did report about the 'Three from the Ruhr' more than once. But readers are not entirely in the wrong. Sodom have, compared to Kreator for example, been a bit too short changed — something Tom, Chris and Frank (who left the band by now) can partly blame themselves for. We were actually meant to publish this story before the new album AGENT ORANGE came out, but the band refused to give an interview to Frank Stöver, a member of our staff, who was up and about to see the boys in the studio.

MISJUDGED AND IGNORED?

you have to write about something.''

Chris: *''Some lyrics are simply brutal. We don't want glorify violence or anything, but we are Sodom after all.....''*

Do you actually mind lyrics like Slayer's 'Angel of Death' ?

Tom: *That doesn't bother me at all. I once made the effort to translate the lyrics. That's just a depiction, like the way it was and so on.''*

But according to my mind there are a couple of topics you shouldn't portray 'just like that', because you can get misunderstood damn quick.''

Tom: *Yeah, Yeah, I hate that. The decisive factor with Slayer for me was this card with the autograph and the Nazi badges. They probably have a different feeling about this as Americans then we have as Germans.''*

Might as well. But then there are fans who are too stupid to see that and don't mind to lift their right arm.''

Tom: *''Unfortunately we have people like that at our shows as well...''*

But you are dissociating yourself from these kind of people, aren't you?

Tom: *''Sure we are totally against that. We like people at our gigs who are into our records and our lyrics, but no Nazis or any other political stuff.''*

And what are you doing against these sort of fans?''

Chris: *''You can't do a thing against these people. We just tell them that we don't have anything to do with their shit. It's always causing trouble. I don't mind anybody coming to our gigs as long as they keep their political shit out.''*

Okay, then let's talk about your new lyrics.

Tom: *''Well, 'Agent Orange' is a song about this poison that the Americans sprayed in Vietnam to strip off all the leaves in order to locate the enemy easier. Even today people are still dying as a consequence, kids are born with cancer. That was by far the worst weapon they brought into action these days. What else do we have? 'Incest' for example. Pretty obvious topic, definitely a Sodomthing. (Chris is cracking up laughing.) Something that's around, what you shouldn't do, but there are people who do it.''*

Chris: *''Then we have 'Magic Dragon'. A plane from the Vietnam War with an immense burst of fire. And we are describing the weapon of the magic dragons in the lyrics. Gives a nice picture as well, as you can see on the cover. And Agent-Orange in action on the backside. You see, we had to combine that.''*

Tom: *''Ausgebombt' is probably the most tricky story on the album, the succeeding hit, of 'Bombenhagel' so to say. The topic is: 'bombed out', everything is destroyed after the war and so on, like the stuff that was going on in these days. What else? Oh well, 'Remember The Fallen'. There's not a lot to talk about that, everybody should do that. We all have parents or grandparents who died in the war and gave their lifes for it. What else?*

Chris: *''Exhibition Bout...''*

Tom: *''Well, that's a totally different topic I touched there: bull fights. I think that's an incredible scandal and brutality. The lyrics are describing a bull fight in the first place, but I looked at things in general, because I love animals. Bull fights and vivisection are pissing me off. Sure, there are a couple of drugs they have to test on animals, because they just can't take humans for it, in the Aids research for example. But testing perfume on animals is a true scandal.''*

And what about the music? What's the biggest progress you made on AGENT ORANGE ?

Chris: *''We improved a lot technically, you are getting more professional after a while. We had a grip on ourselves in the studio and weren't as drunk as usual. The record is actually a logical development of PERSECUTION MANIA. We just put a little bit more thought into it, musically, and the production is better too.''*

You managed to become number 47 right away in the German charts with AGENT ORANGE. That makes you the first German Trash-Band who managed to get into the Media Control-Charts. How do you explain this success.

Tom: *''We can't explain that. Supposingly a lot of people were waiting for a new Sodom LP to come out for a long time. And I reckon the excellent cover pays half of the rent already. We caused some sensation with all these stories we've just been talking about. Maybe we drew some people's attention that way round, unintentionally of course.''*

Does that mean, you think the censored cover and the 'Turks out' - story gave you some additional promotion ?

Tom: *''This 'Turks out' stuff definitely not, but the censored cover.''*

Chris: *''I think our unpopularity with the press gave us some promotion. I hear people say: 'They don't know a thing. Sodom is a cool band, but they always tear the records into pieces'. The bad reviews helped us in a way. And I don't care what the people think about us. Success proves we are right.''*

You are definitely a cult-band, but not only because the press has been tearing you into pieces?''

Tom: *''We are nice, pleasant boys. Swimming against the tide, having our own style, and you can't compare us to Kreator, Destruction or whoever. Of course we are making mistakes, but so what? If a guitar fucks up during a gig we keep on playing. Who gives a shit? And the people are happy.''*

And you don't mind when people make fun of you, say for your live announcements?''

Chris: *''No, not at all. The announcements are witty and natural. Tom just says whatever comes to his mind straight away and that's allright. We have this special mentality here in the Ruhr-area, not so strained. People like that.''*

Tom: *''That's the ultimate contrast: real mental and primitive announcements and then the song in English — full power, pretty harsh.''*

You are touring in the near future with Sepultura. Do you want to pull a bigger show together this time?

Chris: *''Sure, the show is going to be bigger, more light, a bigger P.A., flashlights from a plane and so on. We obviously can't come up with a show like Pink Floyd, even though a lot of bands would like to do that. But we are going to get optimal results with the stuff we have and not going to disappoint anyone.''*

Do you actually have a lot of touble with violence at your gigs ?

Tom: *''We don't see a lot of the stuff that's going on down there to be honest. Sometimes after a gig you hear people say: There's a dead body, there's someone hurt.... But it's pretty peaceful most of the time.''*

What would you do if a mass riot broke out right in front of the stage ?

Tom: *''Stop, then play 'Bombenhagel' and 'Ausgebombt'. No, we would keep on playing of course. There are always people who don't want to get into a fight and are just there for the music. You just can't stop a show, because a couple of people are kicking each other's heads in. That's nonsense. As long as they don't bother us we can't stop playing.''*

Like, what would bother you then?

Chris: *''Cans of Coke, beerbottles, eggs, knifes, bullets....''*

A couple of days ago Frank left the band. (He is playing with Kreator now and replaces Tritze who left the group). What were his reasons?

Tom: *''Frank left, because he didn't like our image anylonger. Chris and I are both totally weird and you don't find a third person who is as crazy as we are. There were problems, but we don't want to throw with dirt now. Of course it was a shock for us that Frank left so close to the tour, but fortunately we found someone to replace him.''*

As a permanent replacement or just for the tour?

Chris: *''First of all just for the tour. That's why we are not meant to give out his name. But we can calm our fans down: The guy is a super guitarist and not going to disappoint anyone. We'll be giving a truly convincing performance.''*

And what are you doing after the tour?

Tom: *''We just want to be left alone, calm down, play our music and start looking for a new guitarist. Let's see, maybe someone comes up after this interview who is just as crazy as we are...''*

GÖTZ KÜHNEMUND

Brad Gillis

The Dream Of Brad Gillis

What happens when a well respected band just breaks up and collapses after years of struggle? Does the founder member get downhearted and give up? No siree. If you are Brad Gillis, one time guitar man with Night Ranger who range no more, you just get right up and start a new band - called Mega Mega!

Night Ranger produced many albums for MCA including the recent 'Man In Motion' (1988). Their debut was 'Dawn Patrol' released back in 1982 followed by the likes of 'Midnight Madness', 'Seven Wishes' and 'Big Life.'They were never HUGE in the U.K. but many folks liked the kind of well crafted rock that's now encapsulated on the 'Greatest Hits'album MCA have just released which features cuts like 'You Can Still Rock) In America' and 'The Secret Of My Success'from the Michael J.Fox movie.

Night Ranger starred Brad Gillis on vocals and guitar, Kelly Keagy (drums), Jeff Watson (guitars), Alan Fitzgerald (keyboards) and Jack Blades (bass and vocals). To find out what happened to the band and learn more about their future plans I spoke to an eager and excited Mr. Gillis.

"I've got a new band that I put together as soon as Night Ranger broke up and started working with some friends of mine around the Bay Area in San Francisco. I wasn't planning on actually putting a band together. I just wanted to write some songs and then we got more involved and the songs got better and better. It got to the point where people said I should send out the tapes. But I didn't have a singer or a drummer."

Brad recruited a keyboard player and bass man and they finished a four song demo tape which they took out to a few different record companies in Los Angeles.The response was encouraging.

"They wanted to come and see the band and we had't played live! It was all so new. So we started rehearsing and booked a few shows and now we are doing showcases for record companies and the band is called Mega Mega."

SUCCESS

So was the band going to be mega mega successful?

"I hope so. We are starting to get real serious about it. We played a showcase at the Stone theatre here in San Francisco on July 14, and we also sent stuff out to Japan and they are real interested. They like the name Mega Mega because they have a toy over there called Megatron and of course it's easy for them to say!"

The line up of the new band includes singer Mike Reeves, who went to High School with Brad. The bass player is the son of one of the famous Smothers Brothers, Dick Smothers Jnr. Derek Sherinian is on keyboards who has played with Buddy Miles and the drummer is Ronnie Sieff, a hard hitting player with a John Bonham feel who Brad calls 'Demolition'Sieff.

Was the music going to be harder hitting than Night Ranger's past output?

"Yes it is. Mike's vocals have a higher range than Jack or Kelly's. He is more of a pressure singer and he has a lot more throat to him. We've written a ballad but it's more like a rock'n'roll ballad and not like 'Sister Christian'. It's got lots of guitar in it. We're sticking to a heavier format but still trying to keep good hooks. Right now we are booking shows around the Bay Area and trying to get a record deal. I'll update my home studio and possibly do the album at home. After so many years of doing albums everywhere else and using producers who cost a couple of hundred thousand dollars, I'd sooner do it at home for a lot, lot less."

His old band Night Ranger broke up in February and Brad sounds understandably sad about its demise. *"We had been on the road... and things just kept going down hill. The shows we were doing got smaller and smaller and the record company weren't putting any money behind the new album which we thought was one of our best. We would go to these different cities to play a show and we'd go to the radio station and they hadn't even received our new album. They didn't know anything about it and there would be no promotion. We just got fed up with the whole situation and decided we should move on our own separate ways. I think the record company were more into the pop scene and female artists than rock'n'roll"*

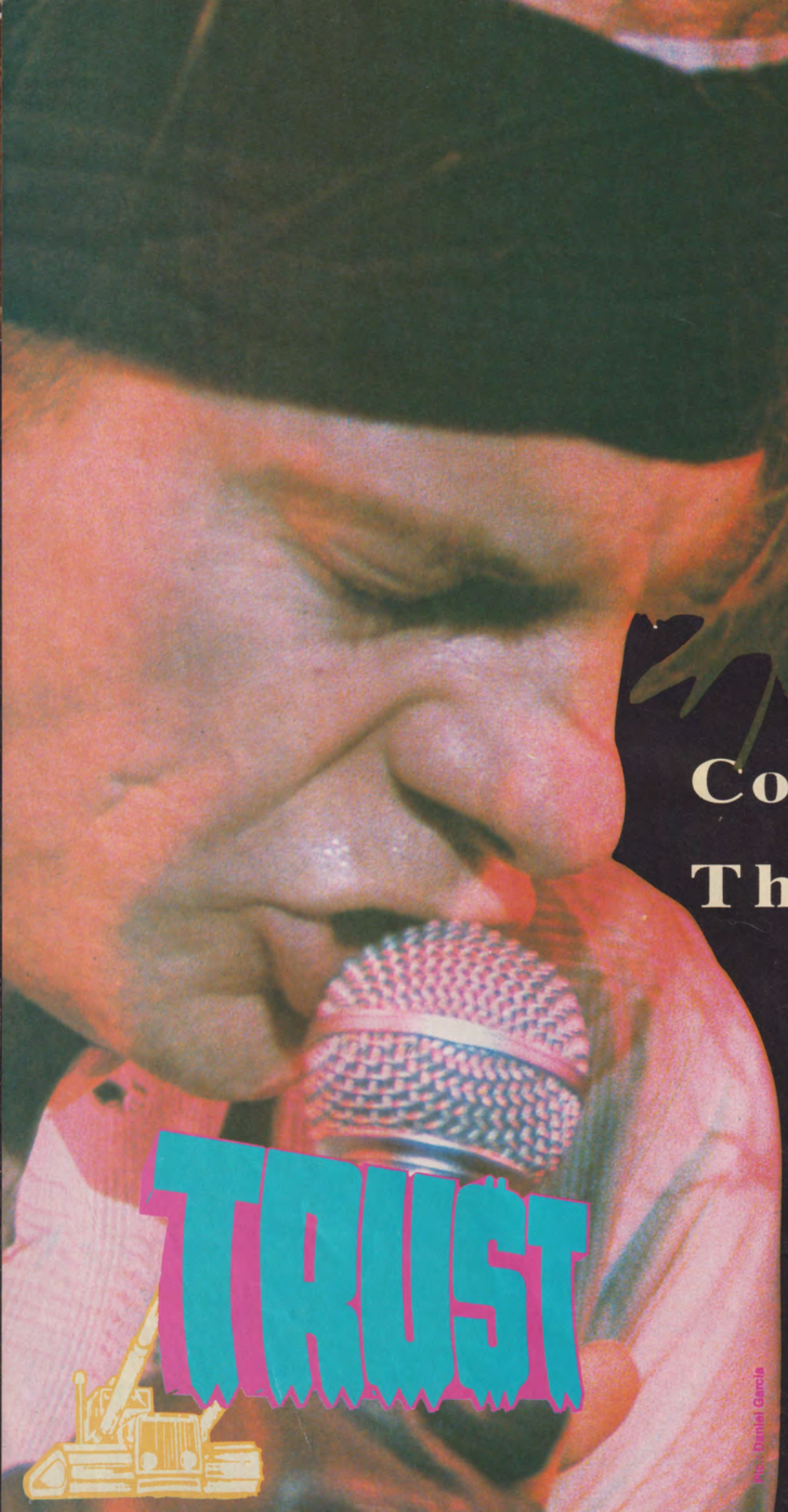
So how will Mega Mega sound?

"A lot of the sound will be in the voice, and Mike has a very original sounding voice, a bit like Robert Plant. I've heard he sounds a little like Sammy Hagar but I don't know about that. My guitar sound is a bit reminiscent of Night Ranger because I did all the rhythm tracks on all their albums, so it has kinda got a Night Ranger rhythm track sound with a new hard edged voice on top. It's kinda hard to put into a category 'cos it's so fresh and so new. We have only written ten songs, so we are still figuring out a sound for the band. It will all come in time. The project is only a few months old remember."

What's the next move for Mega Mega?

"I'd love to come to Europe. If there is any interest in us, we'll bring the band over!

CHRIS WELCH



Pic. Daniel García

The Comeback Of The Year!

The best news this year must be the reunion of French cult rockers Trust. At least for everyone who thought the band's 1980 album 'Repression' was a milestone in European heavy metal, as well as for fans who saw the band fronted by singer Bernie Bonvoisin support Iron Maiden two years later on their European tour. We talked to Bernie for about two hours, and you can read some of the things he had to say about the current state of heavy metal.

''We first thought about reforming Trust about one and a half years ago when we were invited to Anthrax' London shows by the boss of Fair Warning, John Jackson. We had worked with John during the Maiden tour - and had become friends during the last few years. We didn't even know Anthrax when we were invited. We knew that they'd covered one of our songs, 'Antisocial'. When we met the boys in London we were completely surprised, because they were obviously old Trust fans, and knew all our records. We jammed together, and John offered us an American deal with Megaforce/Atlantic, if we reformed. As we had no other plans at the time, we agreed and played the two Monsters Of Rock Festivals in Paris in September '88. We played three warm-up gigs beforehand, because we hadn't played together for four years. It was quite difficult playing the two festivals, and the fans loved us and made our whole comeback a lot easier than we had thought.''

You can hear that on the live double LP 'Paris By Night', recorded during the Monster festivals. The comeback LP was released on the French indie label Celluloid and had sold 60,000 copies within a few weeks - without any promotion! 'Paris By Night' was released as a solo LP in America, and was the band's first US release. It sold so well Stateside, that a tour through Anthrax' homeland is being organised at this very moment.

''We've never been to America because our records were only available on import over there and our old management had never managed to get a decent tour together, With a bit of luck we'll make another attempt this year, because the name Trust seems to be quite well-known in the States these days.''

Let's have a quick look at the band's past history. The French guys' first album was simply called 'Trust', and was released in 1979 selling well right from the start. The band finally broke through with the album 'Repression' which was received favourably all over Europe. Trust should have normally made it in England as well, especially after their much acclaimed tour with Iron Maiden in 1982 (they'd long been superstars in their native France by that time). The follow up albums 'Trust 4'(or 'Man's Trap') and 'Rock 'n' Roll were a lot weaker than their predecessors and didn't cause the reaction the band had expected. Trust split up a short time later.

The drummer Farid Medjane left for America. He'd replaced Clive Burr in the band (who can be heard on 'Man Trap', despite the lack of credits.) Guitarist Nono worked with French rock star Johnny Halliday, and Bernie produced two solo albums. The first of these was 'Passion Colours' from 1987, the second will be called 'To Have Or Have Not' and should be released in September. Bernie also took on a role in a French movie, that will be released this autumn.

The reunion was triggered off by Fair Warning agent John Jackson, and indirectly by Anthrax as well who were celebrating great successes with their 'Antisocial' cover version. Would the band have ever released a new Trust album even without Jackson and Anthrax?

FRENCH METAL

''No, in all honesty no'', Bernie admitted. *''We didn't think we had a second chance, although we had sold three million records in France, and were always described as one of the foremost French metal bands. That never meant much to us, because the French scene isn't necessarily something to be proud of. It's virtually impossible to survive here as a real rock band, because the whole market is so chart-orientated. If you don't make it into the charts, it's impossible to get the chance to play live,. No, I don't think we would have been brave enough to start from scratch again, if John Jackson hadn't persuaded us.''*

The Kids want real, traditional rock'n'roll, and less fashion shows'!

Despite the success of 'Repression' and 'Savage', Trust were never as popular anywhere as they were at home in France. The name Trust was virtually unknown in the States, because the band's LP's were never officially released there. But Bernie and his fellow Trustees gained cult status all around the world in recent years. Was that just because of Anthrax?

''No, not just. Sure, Anthrax were largely responsible for a lot of the success we gained recently, but in the end it's the band's abilities that count - and without wanting to sound arrogant, I think we're good. The kids want honest music again, real rock 'n'roll like bands used to play, and no silly fads. People who didn't know us then are beginning to discover our old records, and they seem to like them. We were given a second chance and we'll use it without jumping any old band wagon. We're willing to start from scratch again, because the feeling within the band is the same as ten years ago.

The album 'Paris By Night' is a real classic, although it is still only available on import here in the UK. The atmosphere on the LP is unique. Nothing was added or remixed, it's just rock 'n'roll at its simplest and its purest. If one could criticise anything about the album, then it would be the choice of songs, although that is virtually perfect as well except for one shortcoming: 'Le Mitard', as far as I'm concerned the best Trust song ever, is missing...

''We only had about an hour to play at the Monsters Of Rock festivals, so we had to shorten our set. But we've kept aside a few other songs that we played during the warm-up shows. We released the track 'Paris By Night'(a re-make of the old AC/DC classic 'Love At First Feel') as a single in France, and the B-side includes a live version of 'Savage'. We also had the choice of six further songs, one of them a version of 'Antisocial' that we sing with Anthrax. We'll probably be release an EP or a mini album in Autumn with the rest of the live material. We play 'Le Mitard' as a medley with the AC/DC classic 'Sin City' at our shows, and maybe you can hear that on the next record as well.''

Looking at Trust's past history, the name AC/DC seems to crop up frequently. (The French band's debut album for example contained the track 'Ride On', a further reference to Angus Young and Co.) Friends of Bernie will remember that he was quite close to Bon Scott and is still a great fan of the AC/DC singer who died on February 19th 1980.

ROSE TATTOO

''Bon and I were really good friends and met as often as we could. Bon wanted to write the English translations for the 'Repression'songs, and had already completed eight lyric sheets, except they haven't been found to this day. Two days after we recorded the French version of Repression, Bon died. I then worked on the English lyrics with Jimmy Pursey.''

Could Bernie think of any singer able to continue where Bon broke off?

''That's as good as impossible, because Bon was an extremely unusual singer and also had a very distinct character. I only know two singers who can compete with him. One of them is Jimmy Barnes who used to sing with Cold Chisel and later released a few solo albums. Jimmy is one of my personal favourite singers - really amazing! Angry Anderson is really good as well, and he's a good friend of mine too. Rose Tattoo were a great band and Angry was one of of the best show men I've ever seen. As far as I know, Rose Tattoo will be getting together again soon - it would be a real asset in the world of rock 'n'roll!''

Rose Tattoo were one of the first crossover bands around, like Motorhead,the Ramones, and Trust. These bands were amongst the first to combine the whole punk attitude while playing hard rock 'n'roll music. Without them today's rock scene would be completely different.

''That's right'', Bernie confirmed. *''When we founded Trust in 1977 people didn't pigeon-hole as much as they do today. Nobody minded whether we sung Sex Pistols, AC/DC or Chuck Berry songs, all in one set! That gave us the possibility of filtering out the best parts of all styles and develop them to a new sound. I personally like bands like the Suicidal Tendencies. I can really identify myself with the ideals behind the whole crossover movement. If I started playing music today I'd probably play the same kind of music.''*

Trust disappeared from the surface of the Earth for four years - four years during which the whole music business changed quite a bit. How did Bernie judge the whole development?

''Most of it badly'', he burst out. *''The situation for bands and musicians has worsened, because lots of people are only interested in chart positions and money these days. The kids have lost interest in personalities and are often unwilling to give new bands a chance. The whole business was pretty bad ten years ago, but at least you could play live shows then. You can only do that these days once you've pushed your record into the charts. That's the situation in France anyway. It's probably similar in England and other European countries. The scene is as good as dead in France, at least bands can still play live in the UK. They only sell rubbish here, and I'm not exactly proud - as a musician - to be French. It's worse here than in a Spielberg horror film!''*

So there you've got it metalheads - you're living in paradise!

GÖTZ KÜHNEMUND

METALLICA/ THE CULT

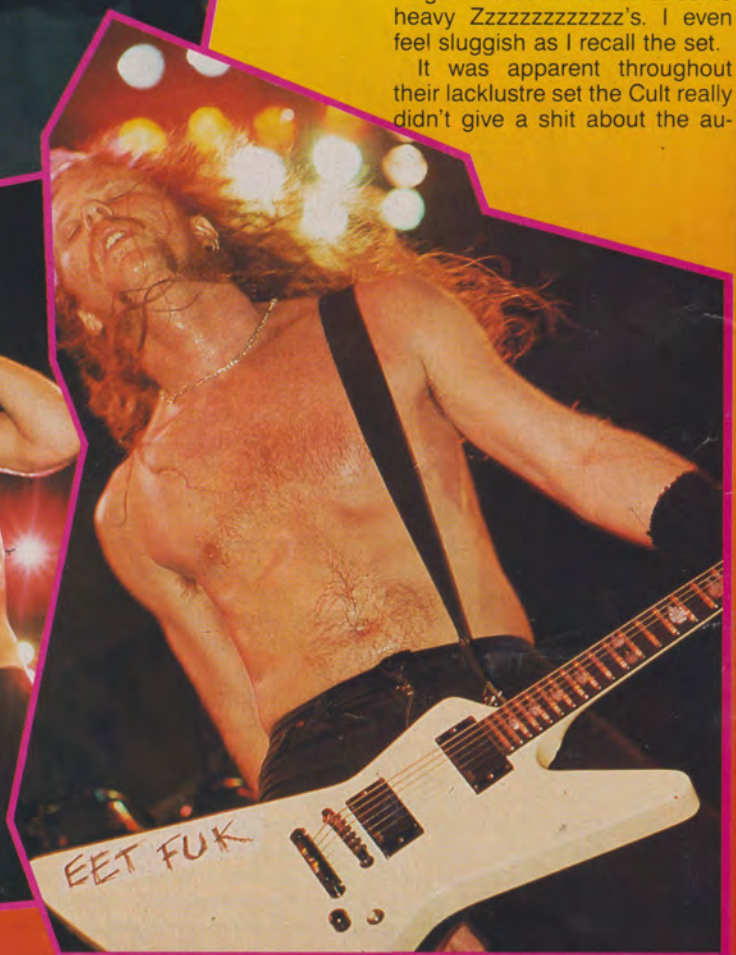
Meadowlands Arena East Rutherford New Jersey

Thank God Metallica was on the bill!

It was the best and worst of times at New Jersey's Meadowlands Arena, a most special venue. Though somewhat removed from the 'rat race' and confines of New York City, the arena still has a special 'Big Apple' feel to it. This gig was one of the most anticipated of the year. It was interesting figuring how The Cult would perform in support of Metallica.

It is undeniable that The Cult are studio wonders. Unfortunately they are an abysmal failure on the live stage. Quite honestly, they are the most disappointing and pathetic transfer from vinyl to the live stage that I have ever witnessed. It was a total amazement of how a band that recorded such dynamic albums like 'Electric' and 'Sonic Temple' could come off so poorly on stage. The Cult's set led to some heavy Zzzzzzzzzzzz's. I even feel sluggish as I recall the set.

It was apparent throughout their lacklustre set the Cult really didn't give a shit about the au-



Pics.: Ebet Roberts

dience. Vocalist Ian Astbury came to the mike stand only when it pleased him, at times only singing about 40 per cent of the band's lyrics.

Their live showing could have cured the most serious case of insomnia and justifies the notion that The Cult are mere studio wizards and nothing much more. They looked like a club band that was misplaced on an arena stage. In addition, Mr. Astbury also had the audacity to flog New York (where they were playing), Los Angeles (where they live part-time) and Metallica (the band they are supporting) when the band jumped up for an impromptu set earlier in the week at The Cat Club. Hey, Ian, show something for yourself musically, before you begin to put anyone or anything down.

The saving grace of the evening were the high and mighty dudes Metallica! Witnessing both of the Metallicats' previous 'Damage Justice' World Tour New York stops, I anticipated another mega blowout. And they did not disappoint!

As James 'The Man; Hetfield and crew hit the stage, it was obvious that Metallica was suffering from the effects of nine months on a world tour. Fatigued, there was a noticeable difference between Metallica's energy level at this gig and from the last time they visited the 'Big Apple;. The difference between Metallica and the rest of the pretenders is the fact that a 'tired; Metallica still blows away the rest of the competition.

The sold-out audience heard a devastating mixture of Metallicats classics, new and old.

As the taped 'Blackened' into filled the venue, young punters caught unaware at the numerous concession stands dropped everything and began the mad rush to their seats, not wanting to miss a single crunchy riff. No other band in recent memory has garnished such a maniacal following. Much like other Metallica gigs, this one was the usual giant crescendo of molten thrash.

The only disheartening thing about Metallica on this tour is that with all of the great new material, some real wicked classics have to be left out of the band's set. Even though such classics like 'Trapped Under Ice' and 'Ride The Lightning' didn't make it this time. They were amply substituted for with 'Harvester Of Sorrow' and '... And Justice For All.' And of course the should-have-been-Grammy-victorious 'One'.

Pic.: Photofeatures/Jon Conrad

One of the long lines of things that separates the Mettalicats from poor imitation is that this band try to do something special everytime they take the stage. No two Metallica sets are alike. Back in March the concert 'Coups d'etat' was the band's cover of 'Prowler'. This time around it was the back-to-back shot of the 'Four Horsemen' and 'The Things That Should Not Be' that made the evening special.

It is extremely tough to find any negative points about a Metallica gig. I could have done without hearing Kirk and especially Jason's solos. It would have been a better usage of set allotment if they eliminated the solos and pumped out several other picks like 'Shortest Straw', and 'Hit The Lights', for instance. Those choices would have gone over much better instead of endless solos. Solos should be left for poseur bands that need to prove to a crowd that they can master their instruments. For you already know that Metallica's fine musical mastery and for the band is much too above that kind of 'cliche-ish' nonsense. Their songs are killers.

Undoubtedly the band was having fun. Whether it is James and his now patented stage prancing, Kirk and his retreating to the amps, Jason and his whipping of the long mane, or Lars just being the full-atomic-no-let-up dude, Metallica is all about having a good time. For that is what the whole rock'n'roll thing is about anyway!

Their mid-set block of 'Master Of Puppets,' 'Fade To Black', 'Seek And Destroy' and '...And Justice For All' were the meat of their set. Not a bad package eh! Add perhaps the band's finest mark, 'Creeping Death' and it simply doesn't get any better.

The only sad part about the Metallica show is that at some point of the evening it had to come to a screeching halt. Once again the band took the stage, aiming to please and as usual - a perfect bullseye.

'Easy' ED ESPOSITO

JADIS FREEFALL

Marquee Club London

Freefall made a lot of new friends supporting Jadis at a crammed and sticky Marquee. This band are Prog and proud of it, and what's more they play the style well with catchy but complex songs that have neat melodies supplemented by fine harmonic arrangements. They'd won over the crowd and created a genuine buzz by the end of their set.

Freefall have a good collective stage presence headed by the excellent frontman Andrew J. Lovatt. They manage to sound like Genesis without totally ripping them off, something a few other proggy bands could take note of. Freefall have enough youthful energy to remind me of IQ's Live Aid extravaganza at the Marquee.

Jadis have a loud and enthusiastic following of fanatics and the coachloads who'd descended on the Marquee from various scattered localities across the country did a respectable amount of thrashing by the stage *(contrary to popular belief progs can mosh when they get going)* dangerously. Personally I find that Jadis' songs lack in final shape and direction, they tend to gently meander through rather than consciously explore their themes, their riffs disappearing into a fine wash of guitar and synth. Certainly plenty of people love them. The song that stands out above all the others is the originally named 'G 13', the song raises a big cheer at the sound of its bright opening guitar lines.

Jadis finished with a hard hitting cover version of the Rainbow theme and encored with a truly stupendous cover of Spinal Tap's 'Stonehenge' complete with dry ice, a costume change and balloons.

It was almost impossible not to enter into the party spirit, particularly surrounded by such enthusiastic followers of the band, and I left the venue wondering at the intensity of Jadis' appeal. They certainly enliven the lives of a large and dedicated following. Those songs grow on you...

SEAN WORRAL

Pics.: Jeff Kitts

W.A.S.P. ACCEPT METAL CHURCH

The New Ritz New York

Top class guests came together in the New Ritz where the famous Studio 54 was located, checking out the competition! There was W.Axel Rose and Izzy Stradlin, accompanied by various bodyguards as well as James Hetfield from Metallica and Lars Ulrich, who had to finish their own gig in the Meadowlands arena in New Jersey first, and so missed their colleagues from Metal Church. The Church guitarist, John Marshall, was Hetfield's guitar roadie after all and replaced him, quite professionally, as rhythm guitarist on a tour in '86 after James had an accident on his skateboard and broke his arm.

First band on, Metal Church gave their half hour set around 10 pm, but even that was too early for our Metallica friends to turn up on time. Well, they didn't miss an awful lot, as harsh as tht might sound. Metal Church definitely had a couple of glorious moments, but this wasn't exactly one of them. It's not that their performance was unenthusiastic or lacking technical skill by any means, the quintet from Seattle had their fun playing and gave their best. Unfortunately the sound wasn't up to the skill and enthusiasm of the band.

The new vocalist, Mike Howe whose vocal range is much wider and of greater flexibility compared to his predecessor David Wayne, had to suffer most from this. But that didn't come across, because neither the mixer nor the PA were up to standard.He seemed to be lost in a jumble of sounds where the guitars ruled by brute force. And those familiar with Metal Church material know they tend to do that a lot.

During the slow parts, like in the ballad 'Watch The Children Play' from the album 'The Dark', he had a chance to show his abilities.

They had to sacrifice their favourite tracks as opening act due to lack of time. Their song 'Metal Church' concluded the set. Things should be easier for them on their European tour.

Accept had to cope with the loss of long serving drummer Stefan Kaufmann who quit for health reasons. He had a worthy replacement in Ken Mary from House Of Lords who was helping out. Ken is one of the best rock drummers in the world. He had no time for rehearsal but he was just phenomenal. He was so perfect he could precisely copy Stefan's drum parts. And you couldn't tell the difference. A lot of people didn't realise somebody else was behind the drums, as he wasn't even introduced.

Accept's performance was brilliant. Though things weren't too neat in March '88 when Accept had their secret gig in the Empire, Cologne and front man David Reece made his debut, the band has now grown together and make an unbeatable team. And guitarist Jim Stacey, the second new man, has found his place too. The only fault we could find was he sported a horrible low-alchohol American beer on his T-shirt.Apart from that, well done Jim!

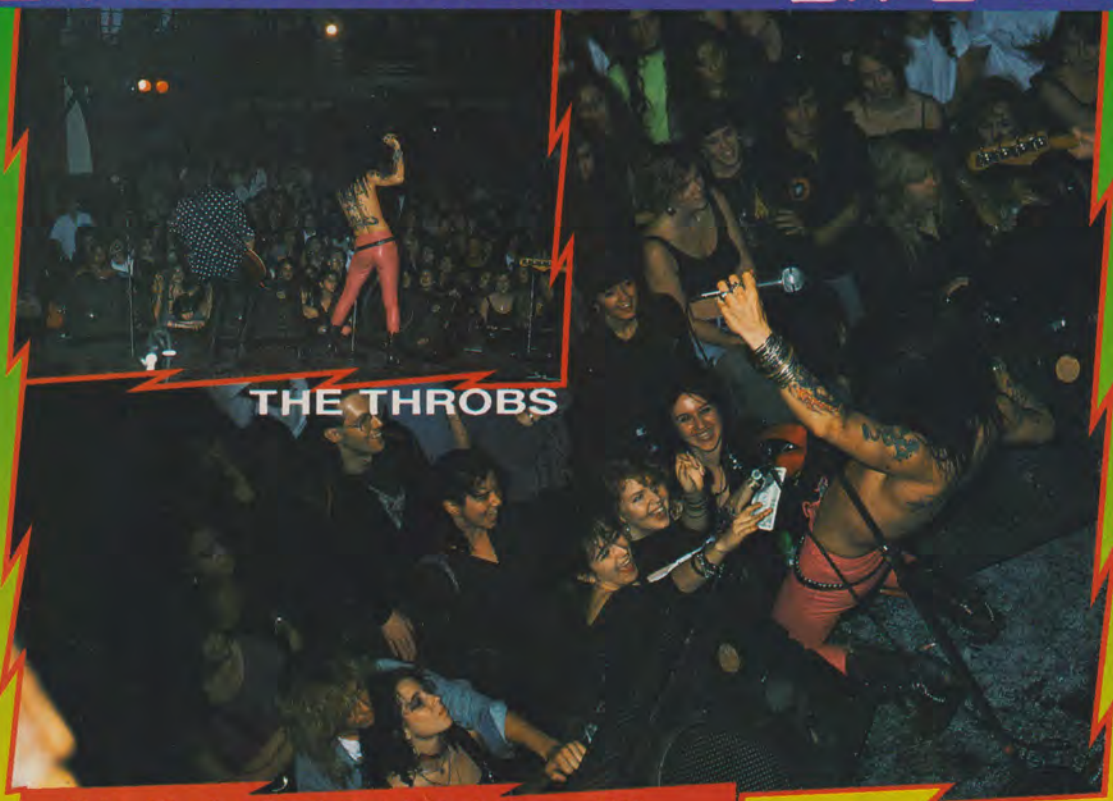
His solos were well worth a listen, even though Wolf Hoffman was playing first violin most of the time and made his usual special impression in the classical part of 'Metal Heart'. Only some of the old material was set loose onto the frantic fans. That meant there wasn't a single track from before 'Balls To The Wall'. There were numerous tracks from 'Eat The Heat'. 'X-T-C'turned out to be a powerful opener and 'Generation Clash' was the highlight of the show.*''Have you seen the video?''* asked Dave Reece. Those who hadn't got an immediate re-run of the clip - live. Accept asked a young guy up on stage who had the pleasure of getting a free haircut. Had the song lasted a minute longer, the poor guy would have left the stage as a skinhead.

''Which Accept song does New York want to hear?'' The kids asked for 'Balls To The Wall'and they got it. A brilliant finale.

Now it was time for W.A.S.P. They had the cover motif from 'The Headless Children' set up in three dimensions. Even the Ayatollah wasn't missing when all the silhoutte targets were lined up on stage. While the intro track 'The End'from the Doors was played, there was a stringing together of various acts of violence projected onto the screen. This helped portray the set opener 'The Heretic (The Lost Child).' It wasn't a gimmick and it was very effective.'The Headless Children' showed the major embarrassments of world history like Hitler, Himmler, Amin and Stalin, right up to the Persian white beard who just recently passed away. 'Thunderhead'gave a shocking portrayal of dying junkies and crack smokers. When Blackie Lawless kept on railling against drug abuse, even the otherwise motionless security guys in the photographer's pit began applauding.

W.A.S.P.'S set was identical to the one they gave on their European tour. The band didn't play a song more or less than they did over here. Blackie proved a bit more flexible in his announcements which are normally always the same. He couldn't resist calling to trendy new comings Fine Young Cannibals *''Fine Young Assholes''* and New Kids On The Block *''New Kids Who Suck My Cock!''*

Oliver Klemm



Richard Sanders (Loud+Proud), Andy Somers (FBI), Peggy Donnelly (Atlantic Records)

NEW MUSIC SEMINAR

New York City

It becomes an interesting event when 5,000 music dudes and dudettes from numerous different regions and countries, ranging from metalheads to hip hop and rapsters convene in one building. The Marriott Marquis Hotel, smack in the middle of the sleaziest part of New York City - Times Square - was indeed home to New Music Seminar 10. It was just a festival!

Sure felt sorry for all of the 'regular' human beings that were on holiday and obviously caught unaware that a music convention of such magnitude was being held in the hotel ... It was not a place to attempt to catch 'shut eye' by any means.

Upon arriving at the hotel in time for the Saturday noon sign in, I obtained my registration package and rushed over to CBGBs to catch the first in a long line of showcases headlined by Hawker Records' Token Entry. Entering the club's stench-filled walls, I didn't realise it would not be until a week later that those at the confab would get anything that would distantly resemble sleep. I was still recuperating myself from the previous night's mega gig at L'Amour with Saraya, Push and Little Sister.

Token Entry kicked off NMS 10 in grand of fashion. As one of the new school of hardcore's powerful entries, they have been making a name for themselves for some time now. Frontman Timmy Chunks and crew threw down one high energy set.

NMS 10 was set up quite interestingly. A full two days of showcases preceded the confab's first day of panels. Not a bad way to get everyone in the right mood.

I was grateful there was time to rest between Token Entry's showcase and the rest of the night's events. It provided me with enough time to drop off the 'two ton' information bag that all the NMS 10 registrants received. The confab provided record companies with the perfect opportunity to spring sample tapes on to the industry. My favourite had to be the In-Effect CD. sampler with the back-to-back shots of 24-7 Spyz and Agnostic Front. The most valuable inclusion was the NMS 10 guide book - much needed to get us through this week of 'rock 'n' roll' hell.

The Rapp Arts Centre, a former parochial school, turned active community centre and gig hall was where I witnessed the most disgusting, yet entertaining and understandably popular act of the entire confab - GWAR. First rate costumes (grotesque creatures from outer space, Zulu warriors), second rate props and fifth-rate speed metal/hard-core make these cartoon rockers something that has to be witnessed to be appreciated. GWAR would be the result of the matching of the Rocky Horror Picture Show and professional wrestling. Anyone that was 'brave' enough to stick it out in the first seven metres from the stage was doused with goats blood, human secretion and raw meat. Hey, my kind of show! I made sure I witnessed all of the festivities from the balcony.

It was quite amazing watching the people that apparently were witnessing GWAR for the first time. I ran into a photographer, Karen Bowman, at the venue, and she seemed to be quite amazed at the evening's proceedings. She told me that they don't have bands like this down in Ft. Lauderdale, Florida.

Old Skull, the pre-pubescent punk rockers were also on hand at the gig in a support spot. This novelty act was good for fifteen minutes, but the bass section that consisted of the striking of street signs with a crow bar began to grate on the nerves.

I managed to arrive on time to the first panel on the next day which dealt with 'The PRMC's Secret Weapon.' The Parent's Resource Music Centre, for all those not familiar, was started by several American Congressional wives, to 'clean up' the music industry. 'Rock 'n' Roll Confidential' editor, David Marsh, discussed many of the pending censorship bills that could effect the industry. The PRMC has not forgotten their long time 'favourites' Metallica, WASP and Madonna as they have added Guns 'n' Roses, 2-Live Crew and Samantha Fox to their latest 'hit list' of new deviants. Oh, yes, I don't know how many times I have contemplated suicide after listening to Metallica or Guns. Grow up folks!

The 'Metalcore to the Max' panel held more credence. Among the panellists were moderator Bob Chiapparade (Concrete Marketing, who obviously was partying with the rest of us the previous night), Carol Donovan (M-TV Headbangers Ball), Lonn Friend (RIP Magazine), Scott 'Not' Ian, Richard Sanders (Loud And Proud Management), Paul Rachman (Music Video Director), Andy Summers (FBI Talent Booking) and Peggy Donnelly (Atlantic Records' First Lady of Metal).

The panel dove into many problems that heavy metal is presented with as it enters the 1990s, especially discussing increasing violence on the scene. This was the first time during the confab that I was able to grab an audience mike as I discussed my personal witnessing of

security guard 'hooliganism' at Anthrax' MTV Headbangers Ball Tour stop at Madison Square Garden's Felt Forum in May. The panel and audience seemed to agree that stopping violence is a top priority for the centre.

Numerous people from the local New York rock scene including Raging Slab, Law and Order, Abby Jaye, Meanstreak, Scott Koenig (Rush Management), Diedra LoCascia, Victoria Minervini, 'Metal' Maria Ferrero (Megaforce Records Killer Trio) and Tracey Miller (Profile Records' director of publicity) were among those seen milling around the panel room.

I finally got a chance to 'schmooze' a little bit at the hotel's rotating pub before it was time to walk over to Jammin' to catch the speed metal show featuring the blazing hot tunes of Blitzpeer, who are extremely close to signing a major deal, I caught support acts Biohazard and Idle Threat before it was time to fly down to the Rock 'n' Roll Church, The Limelight, to check out new Geffen Records signees. The Throbbs turn out a blazing set of ballsy glam for the packed crowd.

I ran into a slew of photographers at the gig, including mega man John Ricard. We both lamented over the fact that sizzling rap act NWA had cancelled their confab showcase.

The next day was set aside for some more 'schmoozing' and a ton of photo sessions in and around the hotel with hot funkmetalsters 24-7 Spyz (Yo!, Peter what's up), The Cycle Sluts From Hell and Princess Pang (watch out for their debut album!).

The most amusing event of the entire confab had to be when the 'Writer From Hell', Christine Natanael, got caught in one of the hotel's glass tube lifts with the fine ladies from the Cycle Sluts From Hell some 20 stories above the lobby. What I would have been paid to have gotten caught in the tight confines of that lift with those buxom foxes!

My personal highlight of the day had to be when I was lounging out in ultra-cool manager Debbie Abono's hotel suite. After discussing all of the fine virtues of her latest signing, the sizzling ladies of Meanstreak (I've heard their new 'scorching' demo tape), none other than James Hetfield came strolling in the door, ready for his dinner date with Debbie. He appeared to be enjoying one of the few days off from the bands long world tour.

It was time for me to check out some of the 'happening' hotel room record company parties, for which the highlight had to be the In-Effect/Combat party 24-7 Spyz was throwing. These funk masters can sure throw a bash! Also a serious contender had to be A&M Records' party for Jason and the Scorchers. The Atlantic Records party spilled out into the corridors (much to the delight of the hotel security staff!). Personally I can't deal with any party that has a poster of Debbie Gibson that hits you in the eyes as soon as you enter the room.

Hoping a cab down to Big Haus, I got a first peek at Murphy's Law's new long form video. Quite happening I must say! Club hopping and punting was on tap for the rest of the evening.

The definitive highlight of the NMS 10 week had to be the Crumbsuckers showcase on the next day. The Crumbs have reportedly left Combat records (their label in the U.S.) and are currently shopping their new material. The material played at the showcase was simply killer! Fronted by new vocalist Craig Alan, the band is sporting a new sound and according to all the industry in attendance at the showcase, the band is a force to be reckoned with in the 1990s. I felt quite honoured being one of about 20 industry people to witness the return of one intense band.

The Cat Club undeniably was the place to be as white-hot funk act R.U. Ready put on an impressive set. I caught Little Sister lead vocalist Janet Rains in the crowd rocking to and forth from the heavy funk sound emanating from the stage. Her band's support of Saraya earlier in the week certainly kicked off the week in the best possible way. The R.U. Ready gig was great on its own merits, but the post gig events were the news of the night. The Cult filed into the club in the wee hours of the morning and hopped on stage for an impromptu set. It was quite apparent that Ian Astbury imbibed somewhat heavily. Toward the end of their set, the black-haired singer began to verbally assault Los Angeles (where the band lives part time), New York and Metallica (who the band was currently supporting on tour). It seems that word got back to Mr. Hetfield and company, because it has been reported that The Cult was booted off of the Metallica tour and replaced with Faith Or Fear. Great going Ian, you idiot!

As the confab's panels was finished, there was still another fine evening of gigs to officially put a closing on the festivities. What better way to end the confab, than with a great show by the Sea Hags at the Cat Club?!

The Hags had the audience in the palms of their hands, throwing down an impressive set in the smoke-filled club.

It was quite a smashing end to an incredible week. I can't wait until next year.

'Easy' ED ESPOSITO

Scott "Blitzpeer", Elyse "Raging Slab", Michael Schnapp, Sean (Law&Order), Scott Koenig (Rush Management)

YEAH GOD

Whatever Happened to Kung Fu and Flares?

It happens sometimes. Genius bands on the brink of insanity hurtle past the attention, probably because they're not quite into some kind of fail safe formula. Yeah God don't have a formula, they give the distinct impression of irretrievable madness. Whoever can write songs with titles like 'Whatever Happened To Kung Fu, Flares And Ronco Records' exhibits a most bizarre sense of curiosity. They are also totally brilliant!

Paul joined Yeah God last October as guitarist number two. He was really supposed to be touring with them as sound engineer (he'd worked on their two singles) but singer Kerry decided he'd be better off on stage and that's where he's been ever since, contributing to the chaotic attacks launched by the band on an unsuspecting crowd. A large part of those crowds have to date consisted of Pop Will Eat Itself fans when Yeah God have supported aforementioned lager louts. *"Kerry was at school with Clint (Poppies' vocalist) and he used to beat him up. Well that's the story he told me."* explains Paul. *"Then they got to be good mates somehow but I don't know how that happened...."* Choosing to sing about slightly more serious topics than *"sex and leather"*, Yeah God have an awareness of the state of society around them, so yes, they are a bunch of loonbags, but they also have a good sense of perspective. *" I don't really see any justification for writing songs about sex anymore"* says Paul, *"And I think a lot of musicians are starting to get a little bit annoyed about it as well as the audiences and that's why bands like Living Colour are getting as big as they are. The way to do it is to entertain and enlighten your audiences at the same time."* On the other hand... *"A lot of the songs are about absolutely nothing. There's a few that involve a bit more but I don't think it's immediately noticeable. You have to dig a bit."* But at least it's there.

Summing up the band, Paul places the emphasis on having a good time, the humour contained within Yeah God being intelligent however, none of your mindless, endless drugs'n'bonking tales, which do get a bit boring, let's face it. *"I think we're definitely a bunch of louts, unless we're having fun we wouldn't bother doing this. That's why I joined the band in the first place, so I wouldn't have to go to work! No, we work really hard and we have a lot of headaches. With four different guys in the band, getting a track together can be an absolute nightmare. But if it wasn't fun we wouldn't stay together."*

On stage, Yeah God are a colourful craze of sound and movement. Fronted by Kerry's strong presence, they spin out a disorderly whirl of speed and volume. There's bits and pieces of everything in the music. On 'Noizgasm' full core thrash sits next to psychedelic touches with a hint of sampling tucked between the riffs. 'Data Bank Haemorrhage' knocks out a red blooded anthem, 'Technosaur Death Grunt' probably evolved from reading 2000AD, and 'Here's One I Prepared Earlier' might suggest an overdose of Blue Peter. Yeah God are maniacally refreshing and cruising with hilarious energy. These days of overkill make it harder all the time, but bands like this just make it easier.

LIZ EVANS

DECADENCE WITHIN

British Hardcore's Great Struggle

Decadence Within are probably the best hard-core/crossover group working in England at the moment. Their debut album on Peaceville 'This Lunacy' evinced a musical complexity that was refreshingly diverse for a British band. There's something for everyone in a festering mixture of hard-core/punk/metal and thrash which twists itself into into all sorts of artistic intangibles within songs that can range from five minutes to ten. The four piece hail from darkest Herefordshire and have recently replaced old vocalist Kev with new vocalist Rick. All very informal is it not? The rest of the band comprises Ian on bass (who I'm about to chat to) Joey on guitar and Anthony on drums. First off though there was something that Ian feels has to be explained.

"Basically there has been a mishap between us and Peaceville and a contact address which should have been put on the LP sleeve wasn't. So for anyone who wants to contact the band our address is as follows:

Eastlea, Homend Crescent,
Ledbury, Herefordshire.
HR8 1AQ.

Everyone will get a reply."

'This Lunacy' is as original a piece of diverse hard-core as you could hope to find but at times it's ever changing complexities tend to become a mite confusing, perhaps alienating the uninitiated?

"Well as a band we enjoy making contrasts, we take a lot of time structuring our material and arranging different rhythms. Our new stuff is probably even more technical than the material on 'This Lunacy' but this time we have deliberately concentrated on working in catchy hooks so that it won't go over people's heads so much. You see we have to try and conciliate our need to explore new areas with the fact that on first hearing our songs some people might think we are trying to be technical just for the sake of it. Yet we never wanted to come across as pretentious and I feel that the band have a more mature outlook with the new stuff. We are thinking of our material as songs rather than exercises in riffing. Decadence Within simply want to make music that is a bit more challenging. There are ample bands in Britain playing just straightforward thrash."

It's obvious listening to your music that American hard-core is a strong influence. That's such a healthy scene when compared to our own.

"The Americans have just got a lot more enthusiasm, a lot more excitement and aggression and the standard of musicianship is higher. The lyrics tend to be more thoughtful and written from a personal point of view. American bands can strike a responsive chord within me that British acts seem unable to achieve."

I believe there's a decided lack of imagination in both the bands and the audiences that they play for. It's too insular and inbred.

"I think we'd have to agree there. The problem we find is that the people that listen to our music are very set in their ways and that limits any progression. The new bands coming up simply try to emulate the established hard-core acts. It's all a question of attitude. For example we get slagged off a lot for doing major press interviews because people don't think it is the done hard-core thing. But as a band we aren't going to bow down before a set of imposed rules. That just makes for another barrier and there are too many barriers in English hard-core."

Too many barriers formed by too many prejudices. Consequently even though they go down well in Europe it's hard for the band to make much headway in this country.

"Yes, it's very disheartening. When we played Milton Keynes with two other excellent bands, Prophesy Of Doom and New Blood, there was only between eighty and a hundred people, and we were told by the promoter that the people in that area just would not accept our style, that they only go to gigs for entertainment. Well I would dispute that. When I go to a gig I look to meet people, make new friends, I want to be inspired. That's what sincere hard-core is all about."

JOHN DUKE

A CHANGE FOR THE BETTER

Torino, the bright and cheerful bunch of Liverpool lads who made a good impression with their recent 'Rock It'album, are not the sort to be worried when an audience shout 'F* off!' They have been through the mills of the hard rock experience, playing small clubs and now they are set to break out into the big time, with increasingly prestigous gigs under their belts including London's Hippodrome. Part of their new found enthusiasm and musical drive stems from the arrival in their ranks of singer Tony O'Hara who recently replaced Stuart Fox. He's got a great voice and charming personality - not combinations you find in great supply in the world of metal. In fact - Tony is a star - waiting in the wings.**

Tony O'Hara was born in England of Irish parents. He lived here for three years then went to Canada for ten years. Since then he's lived in Ireland and now he's based in London, with the band in Liverpool. He often gets accused by ignorant critics of putting on an American accent which of course he doesn't. In fact he has a beautiful Canadian-Irish lilt to his speaking and singing voice, which must be one of the most attractive tonal variations to the English tongue.

LARRIKIN

"It's very exciting for me joining Torino" says Tony. *"I used to go and see them when they were on the Mammoth tour. I had to learn the whole set when I joined the band."*

Says lead guitarist Barry McKeown: *"The previous line up before Tony joined had gone as far as it could. It had reached a natural conclusion and everybody felt it was time for a change. We only had one person in mind and that was Tony. We knew what he could do and what it would be like, and our wildest dreams have been surpassed by the way it has all come together. Tony had been singing with a band called Larrikin which was where we saw him a while ago. We had a lot of respect for him."*

Tony has done about half a dozen gigs with Torino since he joined. *"The set has changed a lot now,"* says Tony. *"When you first come into a band you have to copy what somebody else has done which is pretty hard. Some of the things were unorthodox for me singing-wise. I was literally an outsider singing covers. Now the songs have changed very much. I have had a chance to have a really good rehearsal with them. The guys are all based in Liverpool so I have to commute there from London."*

So what is the band's main aim now?

"We want to build the band's profile up and do a lot of gigs in August and September. We want to get out and get the name of the band know. We will have the next LP out in the New Year."

How was their album 'Rock It'(FM Revolver) doing? Says Barry: *"It's been out a while and it gave the band a chance to grow. It's doing okay."*

"We're really full of enthusiasm at the moment, and our management is pushing for it," says Tony with his infectious excitement. *"Every gig is one step forward. But it's difficult for a band that's from outside London. I can from living in the city that the bands based in London get out and about and get seen more. You can't deny that London is the centre of it all and bands that haven't worked as hard as us get a lot more attention.We are playing twenty dates in August and we are working night and day to get the name out there. Without an agents it is very hard because a lot of it is all monopolised. We would love to go to Germany which is a big market for rock."*

How did Torino categorise their music?

Says Barry: *"Well the album has been out a couple of months but we have moved on and advanced so much from that already. But basically at the end of the day we go for structured songs."*

Tony: *"In the long run you have got to go worldwide and the only way you can do that is through songs. Many people will say, 'Great band, but where's the product?' I think we've got it. We don't want to be the fastest guitar band in the world. There is always somebody who is going to be faster. Our strength is in the quality of the songs."*

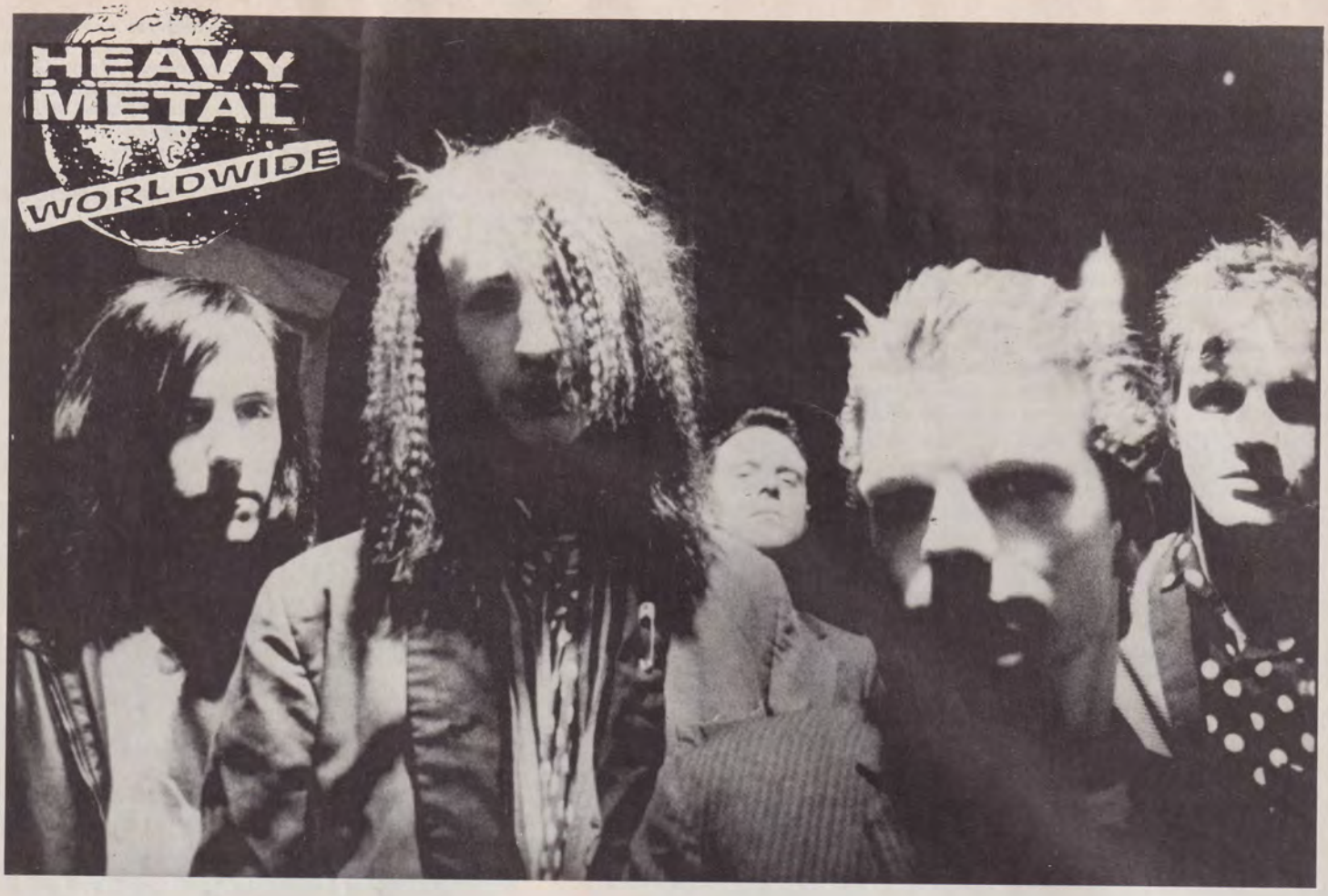
Among the songs on the album are 'Rock It,', 'Night On Fire', 'Seven Mountains', 'Baby Blue', 'It Take's A Man To Cry', 'Show Down', 'Dance All Night', One In A Million," and 'Turn It Up'. One of their favourites and the usual opening number is 'Rock It'. Says Tony: *"The band playing now doesn't sound anything like the album because it is so much stronger. We have moved on and the songs have come alive."*

"We don't want to be unfair to Stuart Fox our old singer, but the band has moved on so much," says Barry. *"Tony has brought so much strength and he has great qualities. As a unit this is the best Torino has ever been."*

The band are now planning a new single, video and album, and it looks like Torino will be turning into a tornado of activity.

Promises Tony: *"The next album will be 100 per cent. We're gonna put everything into it. My teacher once told me unless you sing from the heart it doesn't work. Whether you are a guitar player or a singer, you have got to keep an open mind"*

CHRIS WELCH



MILK MONITORS

John Duke Rattles His Empties With The Milk Monitors.'

The nucleus of the MM met up at school, graduated to college, where Marc Monitor and second guitarist Jake Harding joined, got through a couple of rough drummers and released their first single on Vinyl Solution last year. Parting with said company due to mutual misunderstandings they then got picked up by ID Records in March and released their first mini LP 'Revenge' in June. It contained some fine, unpretentious, guitar orientated rock that appears to be sadly lacking from an overly image conscious British scene. I met up with the two guitarists, Keith Andrews and Jake Harding, along with manager Scott Thomas, in a small bar somewhere in good old London Town, and was pleasantly surprised to find that their influences were as follows.

Keith: *''Well, the obvious ones are MC5 and The Stooges, but now so many people are into citing those bands as just standard quotes that it's almost become a bit blase to use them and actually mean it.''*

So how do you regard the Seattle Sub Pop bands who uniformly cite such illustrious examples?

Jake: *''I happen to like them all, but then as a band we like a lot of American stuff, we caught Bullet LaVolta the other night and they were great. I mean the obvious influences with bands like Mudhoney, Tad, and Nirvana, is the AC/DC type of thing mixed with The Stooges trash garage production and energy. Some of it's a little too obvious but it's healthy to see material coming through that's heavy but not metal. It's a good crossover.''*

But do you feel any kinship with them?

Jake: *''Well, I'm not sure. I'd like to but I don't know if there's any connection. Unfortunately the Sub Pop thing is quite trendy at the moment but I'm sure if we were from America we would get a better reaction from people over here.''* Keith *''I honestly do believe that we play in an American style because we write around the guitars whereas most British bands seem to concentrate on the vocals. The guitars don't do much more than just put across a basic power. We are trying to create something more than that.''*

Yet the production on 'Revenge' didn't help much in that respect!

Jake, carefully: *''We were as happy with it as we could have been. I think Dave Goodman did the best he could in the circumstances. The trouble was it was badly engineered and everything else stemmed from that initial problem.''*

Keith: *''I tend to write the poppier stuff and even I wasn't happy with the way my guitar sounded! The annoying thing is we did a demo six or seven months before and it came out really well. Yet I guess because we have different people writing different songs we are never going to have a stable sound to record. In an ideal world we would be able go into the studio and lay down and produce each song separately, as to their individual needs. Basically 'Revenge' was engineered by someone who really didn't want to put the guitars up too loud but was then produced by someone who liked loud guitars and tried to push them beyond what he actually had!''*

You've talked admiringly about certain American groups. Do you feel comfortable in the British scene at the moment?

Jake: *''To be honest we don't because we haven't got a place there. We aren't hardcore enough to be with Snuff/Sink/Bomb Disneyland and we aren't metal enough to be Energetic Krusher or Cerebral Fix. We are trying to do what we want and because of that we are stuck between various musical stools. Perhaps it would help the band if we had a corporate image and sound, but we don't. We like to smile on stage, but if your in a British band people seem to expect serious, dour expressions!''* Keith: *''You mentioned a British scene but there really is none. It all seems to be a question of certain bands working in little pockets, little cliques. There is nothing here to unite the groups, no label to get behind them. I sometimes wonder if we couldn't export ourselves and four similar bands to the States. Actually take our own British Sub Pop and try and incite the same sort of reaction as Seattle bands have managed over here!''*

John Duke

VIKING INVASION!

You have to be pretty cheeky to reach your goal in the ruthless jungle of the music industry these days. And that's exactly what Viking decided to be, when they released their debut record 'Do Or Die' last year. In the end the band died rather than did, with the critics ripping their attempts to stardom into shreds. Ron (vocals,guitar) and Brett Eriksen (guitar) proved that Viking ancestry wasn't enough to make it big - the American foursome were going to have to display some talent as well!

But the tide has turned radically for Viking, especially if you believe the latest claims of both the band and the label. The speed freaks have just recorded an excellent follow up LP called 'Man Of Straw', that puts the first release completely in the shade. The boys are even hoping that the track 'Hell Is For Children' will get played on the air!. "But", vocalist Ron added, "I wouldn't say we're selling out."

The band seem to have left behind the days of whistling feed-backs and snapping strings. "Everything we attempt first time around seems to end in chaos", Ron explained. Our first line-up was just as catastrophic as the demo, the first record, the first T-shirt ... I'm sure, that the first tour will end in disaster as well - but we're still hungry for the road. We'd like to play in every single country that we've ever heard of." (Yugoslavia and Idaho are two places right at the top of the list...)

The following quote from Viking's promotional department will make it easier for some of us to understand the 'Straw Man' when we first hear it when it's released in the next few weeks: "If this album doesn't take Viking to the top, then metal is in a sad state."

That's the way it should be. Turn to the North, and walk straight on...

T.C. Gothic

GOTHIC SLAM

Wild Blood Letting

There's a serious band of survivors behind this mysterious name, who face daily challenges on the streets of Hudson County, New Jersey. These hard-working purveyors of honest street power thrash aren't mollycoddled brats - no siree, these are ambitious boys, hungry for success. Driven by their wild blood (The line-up consists of four Latinos and a German band member), Gothic Slam have strong personalities that has gained them quite a few die-hard fans throughout their years of playing the circuit.

The band started out as 'Stryker', when Dave Chavarri (dr), Klaude Ryker (g.) and J.T. (Bass) met each other. They worked as a threesome with various other local musicians to find support. They completed their line-up with the aggressive lead vocals courtesy of Daniel Gomez and Bill Genese's controlled power on guitar. The first LP 'Killer Instincts' was released in April '88 on Torrid Records, after the band had renamed themselves Gothic Slam.

Gothic Slam re-appeared about a year later with the release of 'Just A Face In The Crowd'. It was produced by the former Raven drummer Bob 'Wacko' Hunter, and the new album was dominated by mature power metal, with slight thrash influences. Lyrically, the Gothic Slam outlaws write about a whole spectrum of topics. 'Violence Imprisoned' is about pollution, 'Battered Youth' is about child abuse. The guys also strong enough to attempt to freshen up the Thin Lizzy classic 'Thunder And Lightning. The bands' live performances are incredibly intense and their energetic show has to be seen to be believed. Otherwise you won't understand Gothic Slam.

Herbert Schnitzel

POWER

PRODUCED BY TODD RUNDGREN
FEATURES GREG DECHERT (Mike & Mechanics)
PINO PALLADINO (Paul Young), ALAN MURPHY (Go West)

& PASSION

PRODUCED BY VIC MAILE / GUY BIDMEAD
FEATURES PETE JUPP (FM) & MARINO

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'DISAPPEARANCES CAN BE DECEPTIVE'
LP: WKFM LP 114
TAPE: WKFM MC 114
CD: WKFM XD 114

LISA DOMINIQUE
'ROCK 'N' ROLL LADY'
LP: WKFM LP 117
TAPE: WKFM MC 117
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PA & LIGHTS SPECIAL
SOUND, LIGHT... ACTION!

Standing in front of the rearing cliffs that are a big festival's PA system, head vibrating to the mega sonic breeze, stomach flapping to the bass beats, and the earth around you shaking like an earthquake... you could be forgiven for wondering of how such a sound system is put together. In fact, there wouldn't be rock without the beefy sound systems, like the one used at Castle Donington's Monsters Of Rock shows.

Similarly, concerts would get a mite tedious if the stage was dark... So how does it all work? What sort of equipment is involved to get that roaring volume and blinding light of inspiration?

We asked our technical expert Tim Oakes to investigate the high powered world of rock PA and lighting rigs, the heavyweights of hardware...

"Everyone will get severe hearing damage - and possibly mental damage too!" This is a statement which was made in the mid 1960s, when it was announced that a company in London had managed to build the world's first THOUSAND Watt sound system. Their fears were not justified. Sound systems have been increasing in size (and power) ever since. The Castle Donington Monsters Of Rock PA system is rated at a cool 500,000 Watts of sound which can generate immense sound pressure levels - equivalent to (and sometimes greater than) the full roar of a Boeing 747 Jumbo Jet taking off right next to your ear. Similarly, rock lighting and effects have moved a long way from the simple banks of bulbs that were the beginnings of stage lighting back in the 1950s. The story of the development of both sound and lighting rigs is a tale of experiment, and endless calls for MORE POWER! Let's take a brief look at how it all started...

It started with the Vabre-Radio

The first real call for amplified sounds (outside of a laboratory) came with the advent of radio. The first radio receivers were tiny sets of valves, the manipulation of which meant that you could tune in to the BBC broadcasts, but only by listening on headphones. This rather anti social way of enjoying live steam radio soon changed. Manufacturers began to use small valve amplifiers, and built their radio sets into large wooden boxes to take the cast iron frame of the speaker. For many people, this was the first real change that technology had made to their lives. The amplifiers in the radio sets were soon available separately, and by 1935 - 40 the first amplified concerts were to be heard. These were, by the nature of the equipment, somewhat basic. In the U.S.A. rodeo announcement systems (usually no more than a couple of horn speakers and a valve radio) were used later in the evening to belt out cowboy music for the assembled red necks. Not recorded music, but a couple of 'good ole boys' with a fiddle and a guitar, playing live. The link from that pair, and Bon Jovi belting it out at Milton Keynes is really quite short. As rock and roll developed out of the blues and R&B, then it became blindingly obvious to everyone that unamplified vocals and drums just couldn't cut it over electric bass, guitar or keyboards. So, sound systems progressed to amplifiers with more than one input (shock!), and increasingly bigger speakers. From the mid 1960s, PA systems had more or less settled down to the following components Microphones for drums and vocals, fed into a 'mixer' (see later), which then sorted out the correct volume in relation to the guitar, bass and keyboards. The amps used were still valve: and they were notoriously temperamental - breaking down at the drop of a screwdriver. In the UK, a lot of work towards the development of modern day

PAs was done by Pink Floyd. Eager for ever louder and clearer sounds, Waters, Gilmour & Co spent much money and time on building up a concert sound system. The Games For May concert in 1968 featured the first attempts at 'surround sound' even! The Floyd had created a device known in those cosmic dayz as an Azimuth Co-ordinator, designed to route the sound via a big box, to four stacks placed around the concert. A joystick on the box could send the sound around 360 degrees. Rudimentary and noisy in operation as it was, the Floyd were still two decades ahead of their time. Full azimuth systems, (now computer controlled) are being experimented with now!

Early film footage of bands like The Beatles, Stones, Who and Pink Floyd shows the UK manufacturers were pretty fast in their PA development. Watkins Electronic Music (or WEM for short) were principal makers, who provided rigs for The Stones, and for the Floyd too (see the epic Pink Floyd at Pompeii for details!) During the late 1960s and early 70s, the demand from performers was for POWER...and they got it. Within five years of the Hyde Park concerts, with their measly little 2,000 Watt rig, bands were habitually carrying 20,000 Watts around with them. The modern day PA systems were up and running: all that has been done since then is a little technical improvement... and the building of ever more massive stacks.

ANATOMY OF A POWER TOWER

The PA systems of today are built up from a mass of individual components, linked together so that the audience gets the best sound possible, and the band can hear themselves on stage. For a start, lets take a look at the basics. A singer warbles into a microphone, and this signal is sent to a stage box, which splits the sound into two. One signal goes across the stage to the Monitor Mixer, and from there via amps to the monitors ranged along the front of the stage. The second signal goes from the stage, down the venue to where the main Mixing Desk is situated in the hall. Here the sound is subjected to various sound processors and effects, (as are all the other signals from the stage) and the whole lot is 'mixed down' to two signals, which are sent to the main amplifiers on the twin stacks at left and right of the stage. Before the signals actually reach the amps, they are sent through a Crossover, which splits them (typically) into three ranges: Bass, Mid and Treble. These three separate signals are then amplified on three separate sets of amps, and sent to the three different parts of the speaker stacks themselves.

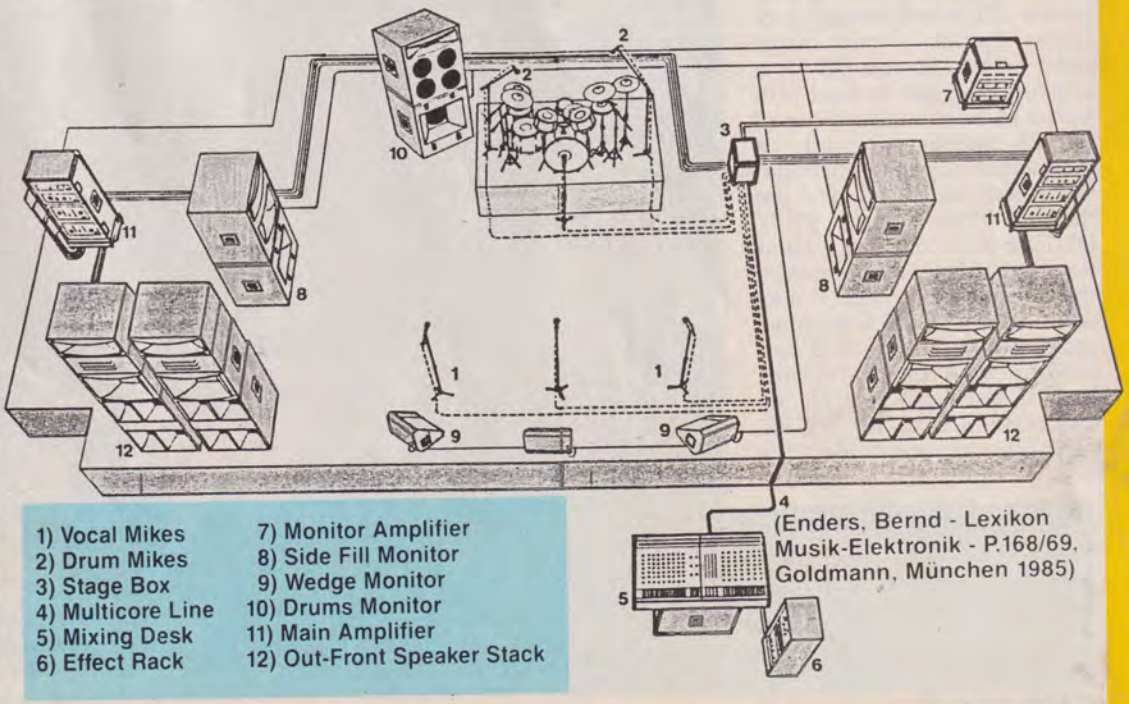
The idea behind this cross-over system is simple. It means that the bass speakers (often called 'bins') are only sent signals which fall into the frequency band that the bass speakers can handle. They can then be amplified more effectively, and the separation between bass, mid and treble sounds is much improved. On more sophisticated systems, there may be a four-way crossover, splitting the sound into bass, low mid, high mid, and treble signals for even better clarity and efficiency.

Pic.: M. Eisenblätter

The Heart of the Sound System

In effect then, we have two sound systems working at once; the PA system and the monitors. The monitor mix is complex, and involves a separate mixer on stage to direct the sounds to the various monitor speakers around the stage. A bass player, for example, may want lots of drums and guitar, but not the keyboards (as they will confuse the basic sounds the bassist wants to hear and work with), a vocalist will want LOTS of vocal sound from the monitors - to enable him (or her, sorry Ms. Dominique...) to hear themselves over the rest of the band. So the monitors all over the stage, the giant cabinets at the side (side-fills), and the wedge monitors on the drum riser, are all fed different groups of signals - making the job of the chap involved with monitor mixing very complex indeed. In fact, there is a whole secret language that is 'spoken' by pro musicians and their roadies - which is used to communicate between the performer and the monitor mixer. Specific signals like 'Turn me up!' are quite simple (point at yourself, then the monitor, then up!). Same goes for 'Turn the drums up', but imagine the hand gyrations needed to say 'Yes, the vocals are OK, but where is the guitar, why is the bass blowing my head off, and whatever happened to the drums?!' It can be done, I assure you!

The most important part of the PA chain is the mixing desk. These evolved from the amps-with-more-than-one-input that I mentioned earlier. In the 1960s, these mixer/amps were only able to control the sound levels, and not the tones. Soon, the big split was made, and mixers became separate from the amps: to allow for the creation of the PA systems of today- as outlined above. Stage sound mixers are basically the same in operation as their studio counterparts, taking a battery of signals from the performers, then mixing the different levels until they 'match' correctly. The mixing desk can have anything up to 48 separate channels, and each channel has different stages. The vocal signal will be routed to, say, channel 1. Here it is sent to a pre amplifier, then through the tone controls (usually bass, mid and treble), then to 'pan pots' (which control the sound balance from left to right) then to the effects section (see below), and from there, back to the main 'faders' (sliding volume controls). The signal is then mixed



1) Vocal Mikes
2) Drum Mikes
3) Stage Box
4) Multicore Line
5) Mixing Desk
6) Effect Rack
7) Monitor Amplifier
8) Side Fill Monitor
9) Wedge Monitor
10) Drums Monitor
11) Main Amplifier
12) Out-Front Speaker Stack

(Enders, Bernd - Lexikon Musik-Elektronik - P.168/69, Goldmann, München 1985)

PA & LIGHTS SPECIAL SOUND, LIGHT... ACTION!

down, along with the other 47 tracks, to the stereo signal then sent to the stage. In addition to the tone controls on the desk itself, the signals can also be routed out to a separate effects system including reverb, echo, equalizers, and a host of metaphysical things like compressors, expanders, and sundry signal processors. At a later date, I'll be compiling another of these Inside View features on recording studios, when we can examine sound processors in more depth. Watch this space!

ROCK ARMOURERS THE PA MAKERS

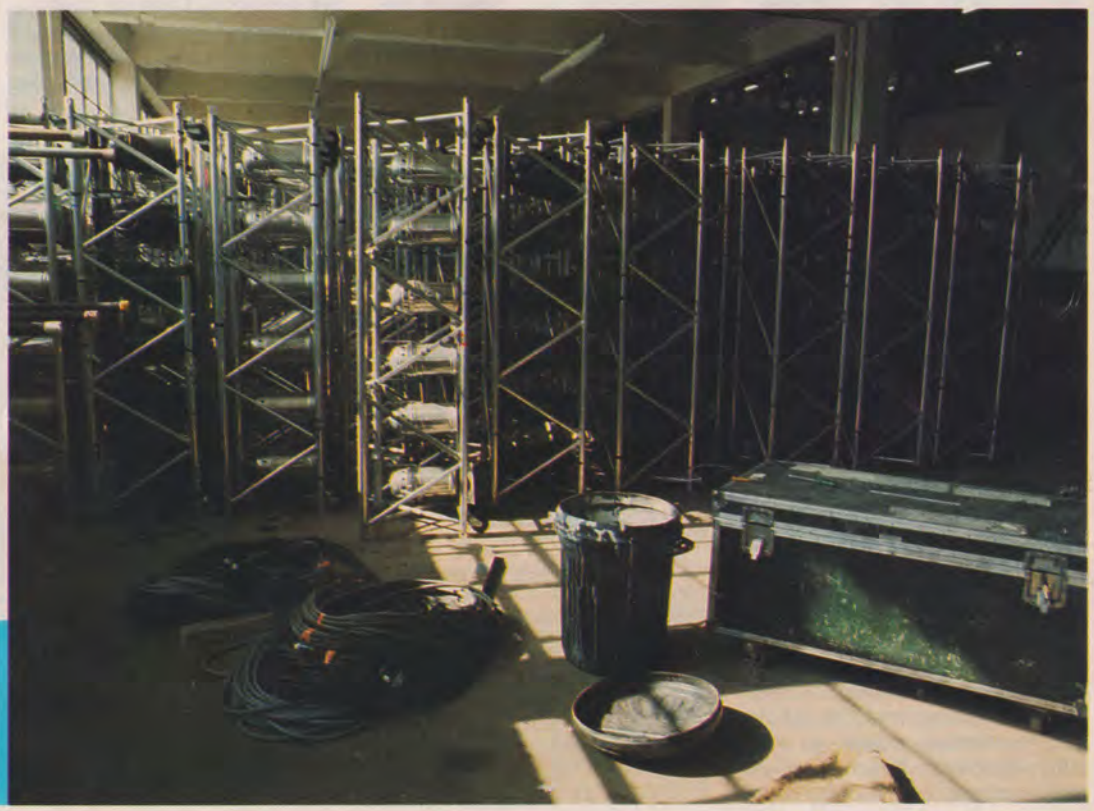
To even try and list up all the various companies involved in PA component design and construction would fill a book over 300 pages long. (I know this 'cos The PA & Pro Audio Guide is about 500 pages long...) but we can skim the surface with the big names. Turbosound, Court Acoustics, Mega and several other makers have spent the past few years steadily reducing the size of their speaker systems while increasing their power. (This has caused problems though - one major band arrived in the UK for a concert tour, and looked with horror at the diminutive size of the PA system supplied - a look which turned to disbelief when they actually heard the things. They were VERY LOUD. But, even so, the band decided that their image would suffer too much if they went out with such a wimpish looking little stack - and had prefabricated dummy PA cabs built to stand the real PA on, and make it back to 'real PA' size!) The sheer proliferation of companies making mixing desks and effects systems is endless...and for sheer diversity, it is one area of the musical hardware markets that can't be beaten. Over 200 mixer manufacturers are listed in various books, and more than 2,000 makers of assorted sound processors! Worldwide, the PA industry is immense: and one of the most recent competitors has been a division of the Technics corporation: Ramsa, makers of some of the most technologically advanced PA cabs available, they have been fast to catch on in the East, and are steadily making ground here in the UK. (Watch for a Metal Tech review soon).

So, as you stand beneath the gigantic walls of sound at the concert, bear in mind that before the sound hits your ears, it has travelled over hundreds of yards of cable before it ever got to you, via some of the most technologically advanced pieces of equipment outside of NASA. But, as the sound man says, the best PA in the world is only as good as the band on stage...

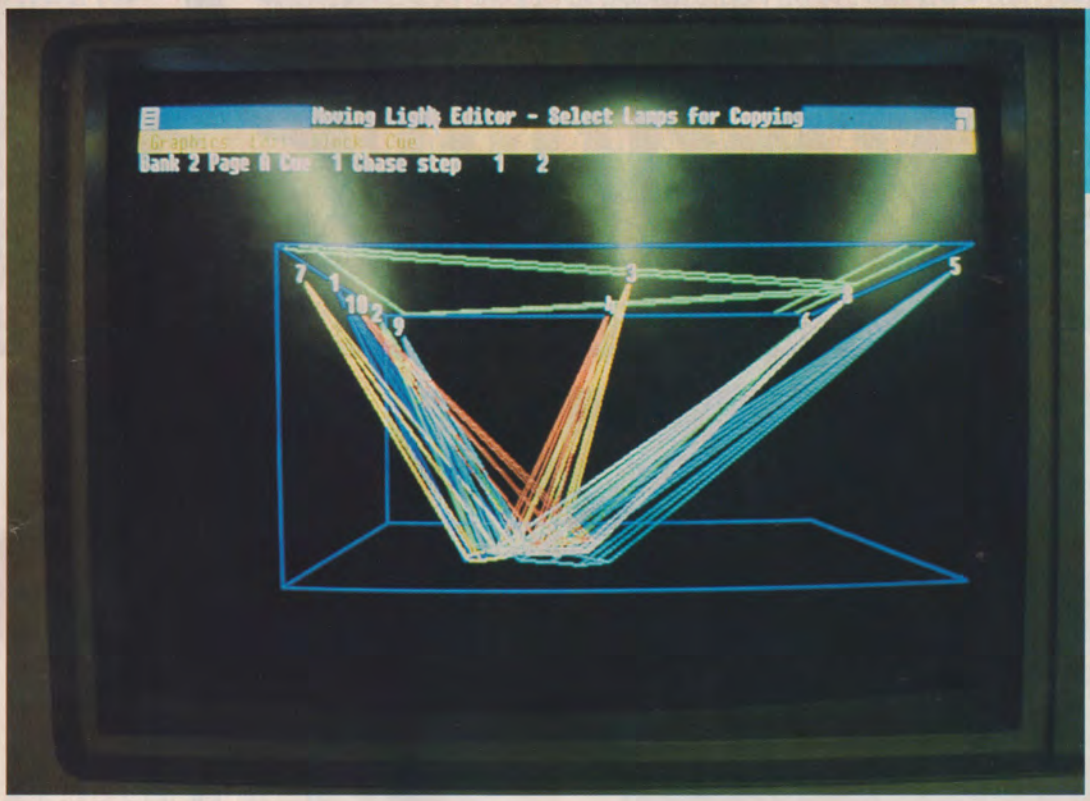
THE LIGHTS FANTASTIC . . .

If the history of PA systems is one of getting bigger, then smaller - the story of lighting is almost the opposite! Rock inherited theatre lighting systems from the stage profession early on, where the vast majority of common lighting effects (colours, follow spots, downlights and all) had already been in use for some years. Early experiments in psychedelic lighting (by the likes of King Crimson and other weird outfits of the 60s) provided the swirling and pulsating lighting that we know today. From the earliest days, the theatrical lighting rigs were large, made very solidly, and were not designed to be moved from place to place. They were generally operated from a lighting board, and this was literally 'built in' to the theatres concerned. When rock took to the roads, playing in venues where there was no 'house lighting system', then they had to develop something that could be moved around from gig to gig. Legend has it that the early touring rigs of the 60s were actually built out of tea chests and silver paper, but these were soon replaced by mobile systems, much like the theatre designs, but miniaturised and with the ability to be packed away into flight cases ready for the next event. With the advent of the big touring lighting systems - the situation reversed itself. From getting smaller, the rigs for the likes of Genesis, Led Zep, Jethro Tull, and David Bowie became simply HUGE. Based on giant lighting frames, the rigs developed into vast prefabricated sections of steel frames, with the lights attached, which could be taken direct from truck to stage without much setting up, there to be hoisted aloft, plugged up, and almost ready to run.

Like the sound system, the different individual sections of the lighting rig have to be controlled from a single mixing board. This is much the same as the sound desk - with 'faders' for each of the separate channels, which can be used for bringing in different colours on the rig. For faster flashes, push buttons are also added to each channel, and for 'sound to light' activity (where the lights pulse in time to the music) then a sound source is taken from the PA, and is fed to a converter/computer, which then automatically fires separate lights (or sections of lights). Much of the 1980s lighting techniques have come from the disco world where the revolving lighting balls, multi colour light guns, swivel lights and whole batches of stroboscopes have lent themselves to being



The Lightshow rig ...



A Vari-lite display on Computer monitor

upgraded, and included in the latest systems. One interesting advance has been the Varilight - a single light which can both change colour (around seven different light colours are available) and also swivel around to illuminate separate areas of the stage. These were designed for Genesis, but have subsequently been used by most of the major bands. In the grow / reduce / grow stakes, this will probably mean that the lighting systems will get smaller - but only until the roadcrews realise you can then use more lights in the given space...

Lasers, which made a brief appearance in the lighting systems of the mid 1970s (hello Jimmy Page...) have all but fallen by the wayside. Expensive, difficult to operate in some conditions, and requiring low ambient light even before they can be seen, it will take much more powerful (and therefore more dangerous) lasers before they will really develop for touring systems. (But for static or one off gigs they are great, ask anyone who saw Jean Michelle Jarre at the Docklands gig!)

Where to next for the mega rigs? Well, the advances so far haven't added much to the basic systems that wasn't there in the theatre systems of the 1960s - the real revolutions are coming via the world of microprocessor control over lighting, where the stage directions for the whole show pre programmed and linked to the sound system so that everything operates automatically - even down to the firing of pyrotechnics, triggering strobes, and switching the fog machines on!

If you are thinking of a career in lighting or sound, there are a couple of time honoured ways of getting there. The first is to approach your local rock band and ask if you can be a roadie - wiring your way in to the job of sound of lighting controller later. Alternatively, write (don't ring up) one of the PA or lighting companies in your area. They may not have a full time job, but they may be looking for casual workers, and from there, well...the stage is yours (and the PA and lights of course!)

TIM OAKES

Pics: Tony Mottram

... in operation

Backstabber

RECENTLY SPOTTED playing a few *very* low key gigs, The Hellfire Club. That's Les Warner (ex-Cult drummer), Paul Raven (ex-Killing Joke bass player), some singer who's name we didn't catch and....Robbo! That's right, Brian (mental b*st*rd) Robertson , last spotted in self destruct mode with Motorhead, and as you well know, sporting a 'former Thin Lizzy' prefix. Apparently the flame haired one has 'got his shit together again', and the Hellfire lads have loads of A&R men on their tails. Watching them at the Borderline, Martin Degville from the utterly tiresome Sigue Sigue No-hits and Phil Taylor from Motorhead. Not together we hope! Phew, manic Scots guitarists, huh?

HI IZZY!

Nice to see our old mate Izzy Stradlin who dropped into Metal Hammer's HQ in downtown Dortmund in the midst of production. Izzy had a drink with Oliver Klemm, Edgar Klüsener and Chris Welch and told some hair raising stories of his adventures in America. What was the Guns man doing in Germany? *''Escaping the pressure man!''* said Izzy sharing a bottle with Chris. *''Have you got herpes?''* he asked, carefully wiping the bottle. Don't worry, we're cool.

IN THE COURT OF ST.JAMES

Great excitement is brewing in the Americas over the emergence of an exciting new band called St.James. The boys from New York have just recorded a ten song demo tape that experts claim could alter the face of hard rock and metal over the coming 18 months. Well experts are always making these wild claims, but we think they sound pretty good and the band look pretty good too! The demo is called 'Crimes Of The Heart,' and is produced by Crl Candey who has worked with Anthrax and Overkil. Carl in fact discvoered St.James and signed them to his Neon City Productions. The line up includes singer John James, Jimmy Jacobs (lead guitar), Bobby Jacobs (bass), and Ralph Mazzacane (drums). Over now to our wild claimaints. *''This is classic rock'n'roll in the making, the likes of which you haven't heard in a long time. We are willoing to bed their tape will quickly becopme one of the most played in anyone's collection of contemporary America rock standards.''*

The band have already been getting into scrapes, with singer James being lowered from rafters by a forty foot cable during a video session and getting his hair caught up in a pulley. It sounds like the aerial ballet advocated in this issue (See Editorial). Meanwhile, St.James are obviously hot. Check it out Metal Heads! (Gives thumbs up sign).

Marillion's Video Debut

It can't be everyone's idea of a good time...I mean, fancy joining an internationally famous band, with a fanatical following, and having your first official gig with them in front of 300 members of the fan club. Poor Steve Hogarth, new warbler with Marillion, did just that at the Brixton Academy, for a video shoot of their new single 'Hooks In You.' So, to an assembled mob of assorted Webbers, the chaps mimed to the track... (getting the crowd to go apesh*t). Then again, and again, and finally, again. What it'll look like on vid is anyone's guess, but the sounds were good... Pre the shoot, they played a tape of selections from the forthcoming LP Seasons' End. What does Hoggie sound like...well, very fishy actually, but he does sing rather than talking in tune. Move? He couldn't stop. What do the tracks sound like...well, how does the name Marillifloyd grab you?

NITRO WREAK HAVOC

US power trio Nitro were show stopping and scene stealing on their summer tour. In Connecticut the show had to be closed down because the band were too loud! Police ere called to the scene at the L&G Club, in New London, and claims are being mde (by our Wild Claimant), that Nitro are the loudest live band in history.

VICTORY AT LAST

Capitol record execs were mighty pleased with Victory's performance at the Roxy last month and the label has now picked up on their 'Culture Killed The Ntive' project at present on released thorugh Rampage/Rhino. Capitol will now be pushing a second single 'Don't Tell No Lies.'

EH, WHAT'S UP DOC?

What's up Doc? That's a strange question when you think about it. Maybe the Doc has got a hair up his ass - which seems to be the scathing and picaresque new phrase from America. More to the point, what's up and coming in the next issue of Metal Hammer! Will it be worth forking out your hard earned cash to buy? Of course it will folks, 'cos we'll be choc full o'nuts.

Like those guys in AEROSMITH. Yes, I know we promised the mighty 'Smith before, but you see Oliver Klemm had to get on that 'plane and write that exclusive interview with Steven Tyler and Joe Perry - just for YOU. And these things take time. Like give us some space man. Well, alright.

We'll also have a fascinating interview with Lenny Wolf of Kingdom Come, and an in depth probe into the musical activities of Bonfire in our Own Words series.

Still not convinced? Try this for size. Perhaps the most unique aspect of our next issue will be a massive report on the gigantic Russian Peace and Music festival in Moscow. It stars a galaxy of talent including Bon Jovi, Mötley Crüe, Skid Row, the Scorpions, Ozzy Osbourne, and Russian bands like Gorki Park. It's historic,it's incredible, and it's all happening in Metal Hammer! There's be a full review and pictures so suck on that carrot crunchers.

We will also be exploring the mysterious new world of Disneyland After Dark (D.A.D for short), as John Duke takes the fast sledge to Denmark to check out this intriguing new combo.

''What about the girls?'' goes up the cry. Well we take a good look at Saraya, the heavy - male -group from New Jersey, fronted by Sandi Saraya who's all woman. This is sounding incredibly sexist. What we mean is, Sandi is a girl singer...well it's all explained by better writers than I. I'm just the Next Issue writer, you see and I feel really ignored and frustrated in this magazine. I'd like a few trips out to see bands too y'know and maybe a chance to write the front page story once in a while. A guy has got his dreams y'know. Alright - I know my place. Next issue right?

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